

Fraternal Contrast
in Elizabethan Drama

by

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PREFACE

The fascination which Elizabethan drama has long held for me began, I believe, in my high school days with the simple dramatization of some of Shakespeare's plays. My interest increased during my years of college, and of high school teaching. A course in the history of the English drama which I took early in my graduate work still further aroused my interest and led me to choose the drama of Shakespeare and his fellows as the theme for my thesis. To Professor W. S. Johnson belongs the credit for suggesting a number of particular topics in my chosen field, and to Professor S. L. Whitcomb the credit for guiding me in my final choice.

My preliminary survey included all relationships of brothers introduced into the plays of the Elizabethans, but I soon found that I should have to limit myself to the relation of contrast and to the use of the contrast in the so-called "major" dramatists only.

To Professor W. S. Johnson I am deeply grateful, not only for his share in the selection of a subject, but also for advice in regard to the editions of the

dramas to be used, and to Professor R. D. O'Leary for his interest and promptness in securing for me several volumes of plays which the university library did not have. My deepest gratitude is due to Professor S. L. Whitcomb for his direction of my thesis, for his words of encouragement, and for his infinite patience with me during all of my graduate work.

I also appreciate the co-operation of the staff of Watson Library in securing the books that I needed for my work, particularly the tireless efforts of Miss Marjorie Rumble and Miss Nila McConn to borrow several volumes from other libraries.

L. M. K.

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CHAPTER I: INTRODUCTORY

It is afternoon, a little before three o'clock. Whole fleets of wherries are crossing the Thames, picking their way among the swans and other boats to land their passengers on the south bank of the river. Skiff after skiff puts forth from the Blackfriars stair, full of theatre-goers who have delayed a little too long over their dinner and are afraid of being too late; for the flag waving over the Globe Theatre announces that there is a play today.....and the play draws a full house. People pay their sixpences and enter; the balconies and the pit are filled. Distinguished and especially favored spectators take their seats on the stage behind the curtain. The sound of the first, the second, and the third trumpet blasts, the curtain parts, and reveals the stage.¹

With this simple yet vivid picture George Brandes, who perhaps reached the height of his literary criticism in his volumes on Shakespeare--Dane and Jew though he was--transports his readers away from the present back into an age of adventure, national pride, and achievement--an age

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¹ Brandes, William Shakespeare, Vol. I, p. 357

of infinite color, spontaneity, and many-sidedness. It was an age when English ships appeared in almost all parts of the world, and the imaginations of Englishmen were fired by tales of new lands beyond the sea. It was the age of a queen who loved England and desired above all to make her a great nation, and of a people who were stirred to intense patriotism in face of peril from Spain and gloried in the subsequent defeat of the Invincible Armada. It was an age of the extension of commerce, of the growth of manufactures, and of a remarkable rise of the middle classes. It was the age when the Renaissance, which had commenced in Italy during the fourteenth century and had begun to be felt in England late in the fifteenth, reached its full splendor. The culmination of the Reformation, initiated in the fourteenth century by Wyclif, encouraged by the German and Swiss reformers, and strengthened by Henry VIII's break with Rome, coincided in England with that of the Renaissance; and the country, unlike most of the others, was stimulated by the two powerful forces at the same time. The Renaissance opened the gates to the knowledge of antiquity through the recovery of classical art and literature, and inspired the Elizabethans in their own age; the Reformation offered men freedom of thought unknown before and exalted the importance of the

individual. With the possibility of such a variety of interests it could but be an age of unprecedented color and many-sidedness. Only such an era could produce a Raleigh with his multiplicity of activities and a Shakespeare with his diversity of talents.

Not the least of the achievements of the age was an exceptional outburst of literature during the closing years of the sixteenth century, and of this literature the most powerful and popular type was the drama, which, according to Schelling,

"represents a degree of discernment into human nature, a success in representing human life, a sense of design, an artistry and poetry which is unexcelled in the drama of any other age or tongue."¹

Those for whom the Elizabethan drama has ever held a charm are unceasingly impressed by its universality, its imagination, and its variety of story, emotion, and character.

Under the inspiration of a queen who loved form, pageantry, and entertainments and encouraged pure drama, the writing and acting of plays developed with

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¹ Schelling, Elizabethan Playwrights, p. 14.

amazing rapidity. Schelling accounts for something like 2,500 titles between the accession of Elizabeth and the closing of the theaters. Of the plays represented by these titles less than half were printed, and of these not many more than half are extant. Although many authors are unknown, about fourscore names can be listed.¹

In the early years of Elizabeth's reign the favorite places for the production of dramatic performances were the inns or inn yards, but the year 1576 marks the beginning of the erection of a series of playhouses in Bankside, the low stretch of Southwark lying along the Thames outside the city limits and hence beyond the jurisdiction of the Lord Mayor. In that year James Burbage erected the Theater as the result of the hostility of the city toward performances in the inns and the need of a building especially designed for theatrical purposes. A year later the Curtain was built to the south, and in 1600 the Fortune farther to the west. By the close of the reign of James, Bankside could boast of five more theaters--the Rose, the Swan, the Globe, the Hope, and the Red Bull--all public theaters with their yards open to the sky.

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¹ Schelling, Elizabethan Playwrights, pp. 13-14

Besides the eight public theaters, there were seven private ones, including the singing-school of St. Pauls, the two Blackfriars, and the Whitefriars. These theaters were smaller than the public ones and were roofed over. Prices were higher, and the patronage was more select.

Three important schools of dramatists wrote for the various theaters of their time. The romantic school--the school presided over by Shakespeare himself--presented its plays primarily at the Globe or the Blackfriars. To enjoy the popular plays of Dekker, Heywood, and Middleton pleasure-seekers frequented the cheaper places of amusement--the Fortune, the Bel-Savage, the Bull, the Cockspit, or the Swan. Jonson, Chapman, and Marston constituted the third group of playwrights--the scholarly or classical school. It matters little whether we follow the lead of Brandes and join the London throng on the way to the Globe Theater or go on to the more remote Swan; in either event we are impressed by the variety and spontaneity of the Elizabethan drama. But to understand this drama even in part we must briefly trace its history.

In spite of the excellence attained in the

comedies and tragedies of the Greek and Roman dramatists, the classical influence did not affect the drama of western Europe much until the revival of learning touched all phases of intellectual life. Several hundred years after the death of the Roman stage, we begin to detect dramatic elements in the service of the church. Priests saw the possibility of enduing religion with life by representing such scenes of the Bible as the visit of the three Marys to the tomb of Christ on Easter morning and the Magi following the star to the manger. The next few centuries witnessed the amplification of single scenes and the occasional introduction of a bit of comedy. The liturgical plays, as they are called, passed from the hands of the clergy to the hands of the layman and from an object of worship to one of diversion, and came to be known as miracle plays. These plays, which extended from 1250 to the beginning of the reign of Elizabeth, consisted, at their height in the fourteenth century, of series or cycles of plays, which were presented annually by various trade guilds. The fifteenth century witnessed the rise of a new type of play, the morality, which according to Schelling, is

a drama of didactic intention,
presenting life by way of allegory
and by means of personages
designed to figure forth certain
abstract qualities of body or
mind.¹

Plays originally religious became secularized as the result of the influence of the mediaeval minstrel, the Feast of Fools, the Feast of Nunnery, the court fool, and the several lords of misrule. Other traits of our drama found their origins in the imitative elements of folk customs, such as May Day celebrations and the sword dance. We discover the real beginning, however, in the interlude, a play consisting, typically, of short episodes dealing with the comic and the familiar in a realistic manner, which flourished from 1520 to 1553. The prime significance of the interlude lay in freeing the drama from its early didactic purpose.

Before the middle of the sixteenth century, a strong influence from without--a classical influence which resulted from the revival of interest in Latin literature during the Renaissance--came into conjunction with the various native elements. In the

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¹ Schelling, Elizabethan Playwrights, p. 21

thirties or later, Nicholas Udall wrote Ralph Roister Doister, a play modelled after the comedies of Plautus. As the first regular English comedy, its importance historically can scarcely be exaggerated. Gammer Gurton's Needle, a year or so later, was the first play to combine contemporary rustic matter with the form of regular comedy. In the field of English tragedy the classical influence is even more pronounced than in that of comedy, although certain tragic elements can be traced to the native miracle and morality plays. The classical model selected was Seneca, and in summing up his influence, Cunliffe declares,

that the influence of Seneca was paramount in the origin and development of Elizabethan tragedy has been proved by the testimony of contemporary critics, and by the still more convincing evidence of the tragedies themselves.¹

Gorboduc, the first regular English tragedy, imitated Seneca in its division into acts and scenes and in various stage devices. It was written by Norton and

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¹ Cunliffe, The Influence of Seneca on Elizabethan Tragedy, p. 9

Sackville in 1561, and thus brings us to the early part of the reign of Elizabeth.

Having sketched the foundations on which the Elizabethan playwrights built, we are ready for a rapid glance at the contributions of Shakespeare and his predecessors and contemporaries. At the threshold of the most remarkable period of English dramatic history stands John Lyly, the first of a group of "university wits," who was the recognized leader between 1580 and 1588.¹ To him belongs the credit of being the first Englishman to give dramatic unity and artistic form to court plays and to establish refinement of diction and witty prose as the medium for dialogue in comedy. George Peele helped to bring sweetness and melody into the drama, and introduced a subtle kind of humor, and a new type of play in The Old Wives' Tale. More important than Peele is Robert Greene, who aided in refining earlier manners and prepared the way for romantic comedy. To Kyd we owe the tragedy of revenge; he brought the Senecan tragedy of blood to the English stage but substituted the method of stage presentation

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¹ Schelling, Elizabethan Playwrights, p. 277

for narration. The greatest of Shakespeare's predecessors is Christopher Marlowe, who, like Kyd, was a great mold of early tragedy. He gave us the conqueror play and the first important chronicle play, and revealed the poetic possibilities of blank verse for use in the drama.

Between 1593, when Marlowe's leadership in the London theater world ended with his death, and 1603, Shakespeare rose to unquestioned supremacy in the fields of romantic comedy and chronicle history. During his later years in London he held an equally secure ascendancy in tragedy. Near the end of the sixteenth century Ben Jonson attained prominence, and, in revolt against the prevailing romantic drama, attempted to reconstruct English tragedy according to classical principles. He exerted a powerful influence in way of conscious artistry and won a place for himself in the comedy of manners. Thomas Dekker became significant for his gift of tenderness and his contributions to domestic drama. Thomas Heywood, the most prolific playwright of his age, triumphed in domestic tragedy as Dekker did in domestic comedy. George Chapman, who achieved his greatest distinction outside of the drama, shows the influence of the learned satirical school of Jonson through his

rhetorical and sententious style. Thomas Middleton, who was closely associated in several plays with William Rowley (a collaborator who surpassed him in poetic and moral qualities), contributed independently to the realistic comedy of manners by depicting the life of brothels and taverns in London. The first decade of the reign of James saw the rise of tragi-comedy under the leadership of Francis Beaumont and John Fletcher. They also achieved success in an unusual number of other types of plays and had no equals as masters of dramatic effects. Cyril Tourneur and John Webster contributed to the tragedy of revenge, which had been revived by John Marston. John Ford wrote melancholy tragedy showing a touch of real poetry and pathos. Philip Massinger possessed constructive ability but lacked the fire and creative power of his predecessors. With James Shirley, the prolific follower of Fletcher, whose inventiveness displayed itself in variations of the plots of his predecessors, the old drama died, and the golden age of dramatic activity in English literature came to an end.

We have traced to its origins and followed the course of Elizabethan drama as a whole; our next task

will be to attempt to reach the springs of the particular phase of that drama which is the subject of this paper--fraternal contrast. Our trail leads us back to the beginnings of classical drama--the productions of the Attic playwrights. Aristophanes has nothing for us, but the three Greek tragedians all make use of contrast between brothers and anticipate a number of the devices employed by the dramatists of the time of Shakespeare. Like their remote successors, the Greeks, however, sometimes introduce brothers who show no contrast or whose characters are not developed sufficiently to be distinguished. Thus in the Agamemnon of Aeschylus, Menelaus, apparently very similar in character to Agamemnon, shares his brother's guilt; and in the Ajax of Sophocles the same brothers agree in objecting to the burial of Ajax. Euripides, moreover, makes no attempt to distinguish Castor and Pollux in either Helen or Electra.

The Theban cycle of myths constitutes the richest mine in Greek drama for sources of contrast and opposition between brothers. It provides the subject matter for at least four of the lost plays of Aeschylus and for his extant The Seven Against Thebes. The plot of the surviving play revolves around the contest of the sons of Oedipus for the possession of Thebes.

Thus early we discover tendencies that grow increasingly familiar as we take our way through Elizabethan drama. In the characters of ancient Greece, like those of Tudor and Stuart England, we find courage, loyalty, ambition, enmity, strife, and bloodshed. Polynices fights for the throne, which Eteocles, contrary to an earlier agreement, withholds from him. The sentences "They strove for land, and did demand an equal share"¹ and "Brother by brother's hand untimely slain"² are as applicable to episodes in English plays as to those in the Greek. We detect the traitor of the ancients in the figure of the modern aspirant to a brother's throne and the "champion of his country's cause" in the hero of the chronicle plays recording the glory of England.

Sophocles, too, in his Antigone, places the same traitorous and loyal brothers side by side. In his Oedipus Coloneus, in which we learn of the dissension of the brothers only by report, he reverses the ages of the brothers as they appear in the play of Aeschylus. He foreshadows the ambitious younger brother of English plays in his conception of the youthful Eteocles as

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¹ Aeschylus, The Seven Against Thebes, (Everyman's Library), p. 289

² Ibid., p. 285

robbing Polynices of his rightful throne; and the subsequent banishment of the wronged brother from his native land immediately reminds us of Shakespeare's exiles in As You Like It and The Tempest. The determination of Polynices to seek revenge has an equally familiar ring.

Agamemnon and Menelaus as presented by Euripides disagree temporarily, but our third tragedian, like his predecessors, is most prophetic of the future in his plays built on the Theban myth. In Phoenician Maidens Eteocles is once more the elder brother and refuses to yield the throne to Polynices. After a useless parley, the brothers slay each other in single combat--the forerunner of the modern duel. Another play by the same dramatist, The Suppliants, is a continuation of the story of Thebes and records the burial of the bodies of the slain chiefs. The dramatic motivation, this time antecedent to the opening of the play, remains unchanged; it is still the strife between the sons of Oedipus.

Latin drama follows the Greek and often anticipates the characters, incidents, and situations used in sixteenth and seventeenth century English plays. Seneca imitates his master Euripides in handling the Theban cycle in his Phoenissae. The brothers are again rivals

for the throne. When Polynices returns from exile to enforce his rights, Jocasta, like the mothers of a later day, strives to reconcile her sons. In his Agamemnon Seneca utilizes the blood-feud between Atreus and Thyestes and the vengeance which Atreus wreaks upon his brother. In Thyestes Pelops banishes his sons for murdering their half-brother; and at the father's death these sons, like their modern successors, dispute over the throne. Thyestes, willing to wrest the crown from his brother by the foulest means, seduces the latter's wife and thereby inaugurates a motive for fraternal strife which the Elizabethans eagerly follow--the triangle relationship. The now familiar exile motive appears in the banishment of Thyestes. Atreus suggests the protagonist of the early tragedy of revenge in his schemes of vengeance, while his pretense of friendship paves the way for a long line of hypocrites.

Latin comedy opens fewer trails in the field of fraternal contrast than does Latin tragedy. Plautus offers no sources; and though Terence includes brothers among the characters of The Eunuch and Phormio, he portrays them as being similar in type and amicable in their relations. In The Brothers, however, he uses a double contrast in the working out of his plot. The relationship of the two sets--elderly brothers

disagreeing over the sons of one of them--is not unlike that of Fletcher and Massinger's The Elder Brother. The licentious brother who flourishes in the heyday of Beaumont and Fletcher finds a source in the youthful Aeschinus, who, however, at the same time serves as the model for the brother who sacrifices for another. The loyal brother in this case protects a hypocrite from his father's anger. The elderly bachelor uncle is an easy-going town dweller in contrast to his farmer brother, a man of great austerity. The clash between them, like that of many later plays, provides the center of interest.

The earliest English comedies fail to follow the lead of classical plays in regard to brotherly differences and antagonism, but the entire theme of the first regular English tragedy, Corboduac, revolves around the strife between Ferrex and Porrex, the sons of a king. The former, who is the more virtuous, rejects a suggestion to murder Porrex and prepares only to defend himself. Porrex is the typical aspiring younger brother who aggressively invades the realm of Ferrex for the purpose of slaying his rival and confiscating his land. The mother, like the mother of Radagon and of Richard III centuries later, renounces her unnatural, murderous son. Jocasta, another early English tragedy, which is

little more than a paraphrase of its classical sources, reverts to the Theban brothers. Since Eteocles has deprived Polynices of the crown, each vows to spill the other's blood and challenges the other into the field. The authors of the play, true to their model to the end, have the brothers kill each other in single combat.

Despite the comparatively few plays utilizing fraternal contrast prior to the opening of the Elizabethan era, Shakespeare and his fellows found a surprising number of foundation stones on which to erect their own structures. The age of Shakespeare was an age when dramatists drew freely from their sources, and, yet, through additions and variations to the plots and characters which they often appropriated ready made, they achieved an ingenuity and originality that repeatedly command our admiration.

As a final preparation for the consideration of fraternal contrast in the plays of the Elizabethans in its relation to plot and character--our real business in this paper--let us for a moment examine the individual brothers that are endlessly thrown into juxtaposition by the playwrights of the age of

Shakespeare.

The panoramic view of Elizabethan England revealed to us through the pages of the drama of the period is narrowed but slightly when we limit ourselves to the plays involving brothers of contrasting types. We still find the entire gamut of the social scale of England, from the lowest note to the highest: The sons of Alcon in A Looking Glass for London and England were born in the direst poverty, and the sons of Fortunatus and the Touchwoods in A Chaste Maid in Cheapside were originally accustomed to humble or at least ordinary circumstances; but the poor brother in two other plays has apparently been reduced to poverty by circumstances or the oppression of a brother. Some half dozen plays deal with the lower middle class. As we ascend the social scale, we meet nine or ten sets of gentlemen and two of knights. Five plays include nobles below the rank of duke, while almost twice as many concern dukes. More than a dozen introduce the sons of kings as the center of interest, and an even larger number revolve around the kings themselves. The prevailingly romantic character of the plays of the period explains, of course, the preponderance of the upper classes. These brothers, supposedly, come from far and wide, but in the end most

of them impress us as being true Englishmen. There are dukes of Gloucester, Bedford, Milan, Savoy, Normandy, and Florence--to be sure. The kings, we are told, rule in England, Spain, France, Naples, Sicily, and even far Arabia; but they are ever English at heart, for the Elizabethan playwrights interpret all life through the life that they know best.

Some types of characters become conventionalized long before we reach the closing of the English theaters. In middle class circles we often meet the miser, the soldier, the scholar, the spendthrift, and the gallant. But to our surprise the gull, who has been a stock figure in English comedy since the beginning, comes upon the stage only once, although Alonzo, in The Changeling, is so blind that he approaches gullibility. A number of plays contain a brother--usually a ruler--so trustful that his unscrupulous opponent can easily take advantage of him; but greater favorites are the inefficient king (Marlowe, particularly, favors this type) and the tyrant. The licentious brother, one of the most familiar characters on the stage of the time, belongs primarily, though not exclusively, to the nobility or royalty. The pander, who is closely related to him, appears several times. Beyond a doubt, the ambitious

younger brother is the most popular figure in the entire range of Elizabethan life and naturally belongs to the social classes which offer him a dukedom or kingdom as an object of contention.

Certain well-known types of characters cannot be associated with any particular social class. The filial son, the patriot, the coward, and the faithful lover, and their opposites move discriminately in all ranks of society. The hypocrite, who stands second only to the ambitious brother in popularity, usually frequents the halls of kings, but he may also appear in a humble village home. Hatred, conceit, frivolity, treachery, suspicion, cruelty, haughtiness, and bloodthirstiness are common traits of the so-called "wicked" brother, whether he be of high or low degree; while honor, virtue, loyalty, sympathy, seriousness, optimism, gentleness, and unselfishness are just as common in the character of the "good" brother of all social ranks. Most of the familiar characters play their part in all types of dramas--comedy and tragedy alike--from the opening of the period to its close; but a few figures are associated with certain kinds of plays in certain parts of the period. It is significant, for example, that the patriot disappears with the passing of the chronicle

history, while the suspicious brother enters only with the plays catering to the tastes of the corrupt society marking the days of the Stuarts.

These are the characters with whom we are to deal--characters as diverse and dramatically attractive as the age in which they moved. Engaging, esthetically, though they may be as individuals, we must pass on to our real problem--a consideration of their fraternal relationships in the service of character and plot development in the drama of the Elizabethans.

CHAPTER II: FRATERNAL CONTRAST WITHOUT CONFLICT

F. E. Schelling opens his latest story of the Elizabethan drama with a striking characterization of the unexcelled body of dramatic literature centering around Shakespeare:

The range of the plays which this age produced is the range of Elizabethan life itself; and that life was the fullest, the most varied and picturesque, the most significant in promise and fulfillment which England had ever known. Elizabethan drama is conspicuous in that it is representative of the totality of the age.....For that drama mirrors alike the glitter of the court and the gossip of the presence chamber, the bustling, merry life of London's prosperous citizens and that wholesome rural living which has always been typically English. It did more; for it chronicled, too, martial and other adventure abroad and, levying on the literature of the ages, made to live once again the heroes of other peoples and the stories of other times.¹

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¹ Schelling, Elizabethan Playwrights, p. 11

Such is the fascinating material which furnishes the basis of the present study. It is gratifying to one whose task it is to trace the use of fraternal contrast in Elizabethan drama to find that the variety so characteristic of the period as a whole is scarcely diminished in the limited number of plays involved in the special topic under consideration. While it is equally gratifying to note that in the majority of plays the dramatists have utilized contrasting traits in brothers as the motivation of dramatic clash, so many plays contain contrast without conflict that it is difficult to pass them by without special discussion.

Beginning as early as Marlowe's conqueror play, Tamburlaine, and Greene and Lodge's Biblical morality, A Looking Glass for London and England, and ending with Shirley's curious romantic miracle play, St. Patrick for Ireland, which was produced only three years before the closing of the theaters, we find two dozen plays introducing brothers of sharply differentiated characters with slight or no element of conflict. While this lack of opposition appears in all the major types of the drama--the chronicle play, the comedy, the tragi-comedy, and the tragedy--it is more likely to appear in comedies than in tragedies, which traditionally involve a

conflict of human wills.

In the early years of the period the plays containing contrast without conflict show a diversity of types of brothers. The combinations of traits represented in some sets of brothers are never repeated, but others tend to become almost as conventionalized as the individual characters that appear and reappear almost endlessly in the pages of Elizabethan drama. The recurrence of types, indicative of a playwright's repeating himself or of the influence of playwright upon playwright, becomes increasingly pronounced, until it reaches its height in the period dominated by Fletcher.

The first case of contrast without conflict which is not copied in subsequent plays is unique in its use of a child. A few other young brothers appear, but their characters are not developed, as is the case of Nat and Dick in Middleton's A Chaste Maid in Cheapside, or both brothers, like the sons of Edward in King Richard III, reveal only lovable traits. These exclusively pleasant pictures are a tribute to childhood with its transitory disagreements and freedom from lasting fraternal hatred. Clesiphon, the youthful son of Alcon, in A Looking Glass for London and England, is no less admirable than the other children who are

introduced by major Elizabethan dramatists, but he has the distinction of being the only one used for the dramatic purpose of contrast. It would be difficult to imagine a better foil for Radagon, the politic flatterer of the ruler of Nineveh, who, ignoring his humble origin, haughtily rebukes kings and unfeelingly denies his pleading, poverty-stricken parents, than the sympathetic Clesiphon, who, though starving, can forget himself sufficiently to cry out, "Oh, how my mother's mourning moveth me!"¹ His innocence heightens the cruelty of Radagon's spurning of his family--

Was I conceiv'd by such a scurvy
trull,
Or brought to light by such a
lump of dirt?

.....
Hence, bastard boy, for fear you
taste the whip--²

and enables us to see the justice of the curse which the mother calls upon the gods to pour upon the head of

.....
¹ Greene and Lodge, A Looking Glass for London and England, 1025

² Ibid., 1154-55; 1167

* References in plays are to lines unless page is indicated.

her unnatural older son.

The next two pictures impress us, perhaps, less permanently than does that of the sons of Alcon. In The Changeling Middleton and Rowley place the trustfulness of Alonzo de Piracquo and the suspicion of Tomaso in juxtaposition. Neither succeeds in winning our sympathy to any great extent. Alonzo's unwillingness to lose faith in the constancy of Beatrice rather passes the point of virtue when he becomes almost inexcusably blind in failing to notice a dullness in her parting from him and in apprehending Tomaso's warning that she loves another. With equal blindness he unsuspectingly accepts De Flores as a guide and--ironically--even thanks him for relieving him of his weapon. We are mildly interested in Tomaso's thankless efforts to warn Alonzo and his persistence in trying to avenge the latter's death. He forfeits something of even our slight interest when, shortly before refusing courtesy to all lest he greet his brother's murderer, he turns to the "kind and true" ¹ De Flores (an excellent bit of irony on the part of the playwright!), whom he interprets as possessing a

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¹ Middleton and Rowley, The Changeling, IV. ii. 43.

"wondrous honest heart"!¹ He redeems himself to a degree in his subsequent recognition of "a contrariety in nature"² between De Flores and himself.

As our interest in Alonzo and Tomaso is largely eclipsed by that in the fortunes of the unforgettable De Flores and Beatrice, so our interest in Sciarrha and Florio is overshadowed by that claimed by the title character in Shirley's The Traitor. The violently aggressive Sciarrha, jealous of his sister's honor, which was threatened by the familiar figure of a licentious duke, challenges our sympathy less than his forerunner, Melantius, of The Maid's Tragedy, avenging the dishonor of Evadne, but we cannot deny the sincerity in such a cry as

He is no prince of mine: he
 forfeited
 His greatness that black minute
 he first gave
 Consent to my dishonour.

 You say it is my sister he would
 strumpet,
 Mine! Amidea! 'tis a wound you
 feel not;

.
¹ Middleton and Rowley, The Changeling, IV. 11. 58

² Ibid., V. 11. 13

But it strikes through and
through the poor Sciarrha.¹

His frequent outbursts of fury, his impulsive confession of treason, his violent hatreds, and finally his killing Amidea in a fit of passion at her apparent consent to dishonor are all intensified in effect by the harmless, conservative Florio, who consistently advises against the extreme measures of Sciarrha and resembles him only in fearlessness and his love for Amidea. Sciarrha's fatal mistrust of his sister seems unpardonable in the light of Florio's unwavering faith--

Thou art my virtuous sister, it
were wickedness
To doubt thy purpose, or the
event.

.....
Thou hast a guard of angels--²

and the murderer's bloody hands take on a deeper hue through his recognition of Florio's innocence and his admonition:

Thy hands are white,
Preserve them, Florio.³

.....

¹ Shirley, The Traitor, II. ii. p. 111

² Ibid., III. ii. p. 140

³ Ibid., V. ii. p. 186

Although dull and colorless Robert Faulconbridge drops out of the story of King John after participation in a single scene, he has served a real purpose in throwing into bold relief the witty and colorful "madcap"--Philip the Bastard, who proves to be the son of Lady Faulconbridge by Richard, the Lion-Hearted. John and his mother, Elinor, who are instinctively attracted by Philip, recognize the features of Richard, and Elinor adds admiringly, "The very spirit of Plantagenet."¹ Our interest in fraternal contrast unexpectedly finds a far richer means of satisfaction, however, than the foil Robert; for we become aware that the inimitable spirit of Richard, the Lion-Hearted, survives in his bastard son and constantly plays upon the character of King John. From John's easy relinquishment of his French possessions, his withdrawal from honorable war to base peace, his fright at the news of a French army, his cowardly shifting the blame for the death of Arthur Plantagenet to Hubert, and his meek submission to Philip's plan for defense we turn with delight and admiration to the resourcefulness of Philip in maneuvering the king's forces, his disapproval of ignominious peace, his

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¹ Shakespeare, King John, I. i. 167.

fearlessness in facing a hostile army, and his indignation at the death of Arthur. Philip remains dauntless even when confronted with the news of John's being poisoned:

Show me the very wound of his
ill news:
I am no woman, I'll not swoon
at it.¹

After John's death he stays to seek vengeance and loyally swears allegiance to Prince Henry. When we hear his ringing declaration--

This England never did, nor
never shall,
Lie at the proud foot of a
conqueror--²

we sigh regretfully for the romantic days of Richard, the Lion-Hearted, whose knightly qualities and adventures shed a glamor over his reign and mitigated our sense of his weakness as a king.

Thus far each contrasted pair of brothers has been different from any other; but the cowardice and the

.....

¹ Shakespeare, King John, V. vi. 21-22

² Ibid., V. vii. 112-3

fearlessness which appear as one phase of the complex characters of John and the spirit of Richard respectively initiate the consideration of contrasts that are repeated more or less frequently by various dramatists. Marlowe has already discovered the possibilities of placing cowardice and bravery side by side and had made them the sole basis of contrasting the sons of Tamburlaine. In spite of his mother's feeble defense, Calyphas remains a timorous weakling. He first betrays himself through his objection to his father's instructing him in war:

My Lord, but this is dangerous to
be done,
We may be stained or wounded ere
we learn.¹

Why care for blood, he decides, when wine will quench his thirst? After his response to his brothers' efforts to rouse him to action--

Take you the honor, I will take my
ease,
My wisdom shall excuse my
cowardice:
I go into the field before I need?--²

.....
¹ Marlowe, 2 Tamburlaine, III. ii. 3283-84

² Ibid., IV. i. 3722-24

it is little wonder that the spirited Tamburlaine
stabs him and unfeelingly declares,

Image of sloth, and picture of
a slave,
The obloquy and scorn of my
reknown.¹

How comforting to his warrior's heart must have been
the assurance of Celebinus when he hears his father's
ultimatum that his successor must wade through blood!

For if his chair were in a sea
of blood,
I would prepare a ship and sail
to it,
Ere I would lose the title of a
king.²

Amyras, too, in his desire to be the terror of the
world and a true son of the mighty conqueror, makes a
similar promise:

And I would strive to swim through
pools of blood,
Or make a bridge of murdered
carcasses,
Whose arches should be fram'd with
bones of Turks,

.....

¹ Marlowe, 2 Tamburlaine, IV. ii. 3765-66

² Ibid., I. iv. 2623-25

Ere I would lose the title of
a king.¹

In subsequent plays the cowardice is less pronounced than that of Calyphas. In Troilus and Cressida it appears only temporarily, and Troilus, fully roused to revenge, at the end redeems himself and wins the hearty commendation of Hector. When compared with the valor of his older brother--the "crutch" of Priam and the hope of Troy--his early failure to appear in the field because of his mad love for Cressida appears to Aeneas as "womanish." In Appius and Virginia Webster's foil for Virginius, the comparatively insignificant Numitorius, is far more admirable than Marlowe's coward. The Roman's lack of courage is at times scarcely more than nervousness or conservatism, and only, perhaps, in his hesitation to face Appius does it approach cowardice; his attitude, nevertheless, effectively accentuates the fearlessness of Virginius in facing mutinous soldiers, his calmness in relying upon truth as his only advocate in court, and his unflinching courage in stabbing Virginia to save her virtue.

.....
¹ Marlowe, 2 Tamburlaine, I. iv. 2661-64

We find frivolity offsetting seriousness in several plays, but the earliest example---Shakespeare's Henry IV--has never been excelled. The sober, efficient Prince John comes on the stage for the first time late in I Henry IV and participates in the action of the second play scarcely more prominently; however, by supplying his brother's place in council, he reminds us forcibly how remiss Prince Hal has been in his duties as the future king. But for a sympathetic interpretation of the matchless Hal we need only to turn to Professor Schelling:

Bereft of a mother's love and solicitude, with a father absorbed in the cares of state, and a brother, Prince John, precociously betraying that inherited hardness and abstractedness of character which had estranged the Prince from his father, it was inevitable that one of so warm and expansive a nature should seek for light and sustenance beyond the somber precincts of the court. It was the love of freedom, the zest of adventure, an intellectual appreciation of the fascinations of Falstaff, not moral depravity, which drew a nature temporarily into the vortex of a reckless life. Henry, like his creator, was possessed of "an experiencing nature"; his delight was in reality, in life, and the fullness thereof. With the unreality of the Court he had neither sympathy nor patience; and he was, perhaps, too young to see,

under its irksome forms, their causes and justification.¹

Chapman's All Fools, which Swinburne pronounces "one of the most faultless examples of high comedy in the whole rich field of our Elizabethan drama",² furnishes us one of the most engaging of light-hearted characters--Rinaldo, the peerless schemer, whose fortune it is to go through life gulling, and deriving from his carefree existence all the mirth that he can. The steady, mournful lover, Fortunio, by moving largely in the background, leaves us free to watch admiringly as his clever younger brother deceives one victim after another in his attempt to bring the love affairs of Fortunio and of his friend Valerio to happy conclusions. Rinaldo agilely slips in and out of traps laid by his own flattery and misrepresentations until near the close he is forced to admit--but still good-naturedly--that even he has been gulled, and thus justifies the title of the play--All Fools.

Merry and irrepressible Young Loveless, in Beaumont and Fletcher's The Scornful Lady, has much in

.....
¹ Schelling, Elizabethan Drama, Vol. I, pp. 276-77

² Swinburne, The Works of George Chapman (Chatto and Windus, Picadilly, 1875), p. 25

common with Hal and Rinaldo, but in his unconquerable tendency to spend--first his own and later his brother's fortune--he resembles more nearly the type of spendthrift which had been ushered into our field of study a dozen years earlier, when Dekker conceived Andelocia as imitating the prodigality of his father, old Fortunatus. The folly of these spendthrifts is impressed upon us by the presence of frugal brothers--usually responsible older brothers--who attempt to curb the extravagance of their youthful charges, though never less successfully than in the case of Young Loveless, who, somehow, forgets his drinking and wenches long enough to reflect,

They say Nature brings forth
none but she provides for them. I'll
try her liberality.¹

Our arch spendthrift is, naturally, Andelocia; for who else in our group falls heir to a magic purse productive of unlimited wealth? His unreasonable lavishness is checked somewhat during his stay in England by the antagonistic natives but ends only with the loss of the purse. The moralizing Ampedo, absorbed

.....

¹ Beaumont and Fletcher, The Scornful Lady, I. i. p. 236

in turning his eyes inward and studying the wants of the soul, tries ineffectually to save both his father and his brother. He, in turn, remains unmoved by his father's defense of the pleasures of travel:

Ampedo, thy soul is made of
lead, too dull, too ponderous to
mount up to the incomprehensible
glory, that travel lifts men to.¹

His extreme miserliness evokes praise from Fortune--
but only condemnation from Virtue:

He made no use of me, but like a
miser,
Locked up his wealth in rustic
bars of sloth;
.....
So perish they that so keep virtue
poor.²

Valentine, in Fletcher's Wit Without Money, varies from the conventional prodigal in being an elder brother. His penury, moreover, is not the outgrowth of a natural bent toward extravagance, but the result of a deliberate aim to play the part of a jolly beggar--a scheme of life based on the philosophy that wits and knowledge are

.....

¹ Dekker, Old Fortunatus, p. 118

² Ibid., p. 171

worth money. He displays cleverness in winning the attention of an eligible widow, but in the end is willing to admit the failure of his theory. Francisco, the younger brother, is likewise far from conventional. Instead of the usual prosperous counselor attempting to guide wayward youth, we meet a destitute, long-suffering scholar, whose annuity has been sacrificed to the whims of a dominating older brother.

The brothers contrasted in Massinger's The City Madam echo to an unusual degree those in The Scornful Lady. The brothers of both pairs bear names suggestive of their character--Loveless and Frugal. In both pairs the bias for spending appears in the younger brothers, each of whom is put to a test by his older brother--the Elder Loveless, in The Scornful Lady, pretending death to have an opportunity to spy on Young Loveless and Sir John Frugal, in The City Madam, pretending to withdraw to a monastery. Young Loveless comments flippantly on hearing that his brother is drowned:

Thou dost not see me mov'd,
these transitory toys ne'er trouble
me, he's in a better place, my
friend, I know't.....he was too
good for us, and let God keep him!¹

.....

¹ Beaumont and Fletcher, The Scornful Lady, II. i. p. 251

Even less pleasant is the picture of the hypocritical Luke, who, in common with most of Massinger's villains, is stripped of all redeeming traits. He gloats over his wealth and renounces all that Lord Lacy had admired in him:

Religion, conscience, charity,
farewell!
To me you are words only, and
no more;
All human happiness consists in
store.¹

Each of the older brothers returns in disguise, only to find his trust betrayed. The irresistible Young Loveless remains unembarrassed and easily wins forgiveness; but the far more wicked Luke, who, according to Lord Lacy,

disguised
Hypocrisy in such a cunning
shape
Of real goodness, that I would
have sworn
This devil a saint,²

is struck dumb with guilt and is promised mercy only after reformation.

.....

¹ Massinger, The City Madam, IV. ii. p. 468

² Ibid., V. ii. p. 485

The gentle, peaceable brother and his aggressive, quarrelsome opposite make their entrance upon the Elizabethan stage in 1 Henry VI with two pairs of brothers--the uncles and the great uncles of the king. The courageous but peace-loving Duke of Bedford, who deserves the tribute "A gentler heart did never sway in court",¹ throws into relief the arrogant and disrespectful Duke of Gloucester, who quarrels endlessly with his uncle, the Bishop of Winchester. The latter is, if possible, more contemptuously proud than Gloucester; in fact, if the judgment of the mayor is unbiased, he is "more haughty than the devil".² Gloucester, naturally, is even more decided in his opinion of the bishop:

Thou art a more pernicious
usurer,
Froward by nature, enemy to
peace;
Lascivious, wanton, more than
well beseems
A man of thy profession and
degree;
And for thy treachery, what's
more manifest.³

.....
¹ Shakespeare, 1 Henry VI, III. 11. 135

² Ibid., I. 111. 84

³ Ibid., III. 1. 17-21

Winchester's brother, the Duke of Exeter, who is ready to weep at the news of loss in France, is practically a counterpart of the gentle Bedford.

Subsequent contrasts of mild and harsh traits reveal only approximate parallels to the double representation of Shakespeare. The Duke of Guise refers to his brother, Charles IX, in Marlowe's The Massacre at Paris, as the "gentle king", though not entirely in a complimentary vein, for we soon detect a certain unkingly weakness:

Him as a child I daily win with
words,
.....
I execute, and he sustains the
blame.¹

His admirable and objectionable traits mingle freely-- his opposition to the massacre, his weak submission to his wicked mother and Guise, his sincere remorse after the night's bloody work, and his avowal of revenge. His successor, the Duke of Anjou, on the other hand, heartlessly plots the death of his enemies, participates in the slaughter personally, compels others to kill all

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¹ Marlowe, The Massacre at Paris, 130; 132

suspected of heresy, and cruelly orders the Admiral's head and hands sent to the Pope. Like Charles, however, he represents a mixture of good and bad: he resorts to hypocrisy to break the power of Guise; but, once free, he gives a promise of kingliness that ends only with his untimely death. Even more remote from the original theme of gentleness versus hardness is the relationship existing between the two Andronici in Titus Andronicus, for in spite of sharp antithesis, they are peers in their ability to suffer and to sacrifice. Marcus, the ever calm and sympathetic peacemaker, whom we discover weeping over shattered Rome as over his mutilated and outraged niece, repeatedly throws into relief the bloody and warlike traits of Titus--his ruthless sacrifice of Tamora's oldest son, his killing his own Mutius, and his brutally cutting the throats of Chiron and Demetrius and serving them to their mother at a banquet.

A far pleasanter variety of contrast greets us in Shirley's The Brothers. Although Theodoro scarcely more than passes across the stage, he leaves a lingering impression of optimism in the midst of poverty and loneliness, and of sympathetic, unselfish fatherly love that strangely emphasizes the selfish tyranny of the proud and boastful Don Carlos, who, in spite of his

wealth, is so ambitious to increase his estate, that he disregards his daughter's love for Francisco and commands her to marry the man of his choice. Whimsical as he is tyrannical, he changes his selection with the arrival of new suitors, each of whom proves more eligible than his predecessor.

The largest group of pairs of brothers noticeably different in character--the licentious brother and his opposites, the virtuous brother and the faithful lover--is the latest to make its appearance. Its advent coincides with the period of dissolute court manners in the early years of Stuart rule and comes in response to the popular demands of a decadent society. Webster furnishes a weak forerunner of the lustful brother in Sebastian, of Tourneur's The Atheist's Tragedy, who carries on a clandestine love affair with Leuidulcia, the wife of Belforest. But the sickly Rousard, who marries the unwilling Castabella, is so incapable of winning our sympathy that even his tardy consideration of his wife when she hears of the death of her former lover fails to move us greatly; while our interest is rather readily caught by the "boldly dangerous" spirit of Sebastian.

The real influence of the period, however, is

found in the creation of Beaumont and Fletcher, the lustful king in The Maid's Tragedy, who, with his royal mistress, is repeated endlessly in subsequent plays.¹ To gratify his own desires, he tramples the happiness of his subjects under his feet until he brings the wrath of the wronged Evadne upon his head:

Thou art a shameless villain,
A thing out of the overcharge of
nature;
Sent like a thick cloud to disperse
a plague
Upon weak catching women; such a
tyrant
That for his lust would sell away
his subjects,
I, all his heaven hereafter.²

The love of Lysippus for his brother and his own purity blind him temporarily to the true nature of the tyrant; what is for us the irony of his grief for a "worthy man" increases our horror of the sinful king and helps to assure him a place in the ranks of the unforgettable characters of Elizabethan drama.

Although the lustful king fails to reappear in

.....
¹ Schelling, Elizabethan Drama, Vol. I, p. 597

² Beaumont and Fletcher, The Maid's Tragedy, V. p. 63

plays using contrast without opposition, we meet him, for example, in plays showing dramatic conflict, such as Fletcher's A Wife for a Month. He gives way in our present study to the licentious brother who, for the most part, passes more or less merrily and harmlessly across the comic stage in search of the gratification of his own desires--and incidentally aiding, ignoring, or wronging his virtuous brother, the faithful lover of a virtuous lady. In spite of his betrayal of many country girls, Touchwood Senior, in Middleton's A Chaste Maid in Cheapside, plots so cleverly and faithfully to bring together Touchwood Junior and his sweetheart Moll that he threatens to fascinate us more than does his steadfast Touchwood Junior. Equally zealous in his efforts to unite faithful lovers is Rutilio, of Fletcher and Massinger's The Custom of the Country, who knows women so well that he boasts, with good reason, "I'll make a nun forget her beads in two hours."¹ His weaknesses are so offset by admirable qualities that he, too, vies with Arnolfo, "whose love was built on a rock of truth",² for the first place in our interest.

.....
¹ Fletcher and Massinger, The Custom of the Country, V. 1. p. 380

² Ibid., V. 1. p. 371

While Shirley, in The Grateful Servant, follows his master, Fletcher, in the main relationship of his brothers, he has achieved a certain freshness through a few novel touches. Lodwick, the licentious younger brother, is too engrossed in devising means to free himself from an abused, faithful wife in order to marry a woman he loves, and later in being gulled into meeting his wronged wife in disguise, to take any interest in the affairs of the Duke, his brother, aside from scoffing at his religious court. The Duke represents a departure from the faithful lover theme in his turning his affections to a second sweetheart at the supposed loss of the first and reverting to his original love at her restoration. Then, too, he is the one of the pair to render aid, by conniving at Lodwick's conversion. A return to a play with a tragic strain running through it, Shirley's St. Patrick for Ireland, marks the end of more or less pleasant relations between brothers. Emeria's characterization of Corybreus, when he tries to win her--

He has a rugged and revengeful
nature;
Not the sweet temper that his
brother owns--¹

.....

¹ Shirley, St. Patrick for Ireland, III. ii. p. 401

suggests contrast involving tragedy. The lustful Corybreus, regardless of the fact that Emeria's betrothed may prove to be one of his own blood, satisfies his own desire and wrongs Conallus, his brother, by disguising as the chief of gods. He pays for his brutality with his life, while the virtuous Conallus lives to enjoy a prosperous reign.

In spite of the disadvantage of lacking dramatic conflict in their use of contrast, the plays considered in this chapter merit our interest through the variety of subject matter and treatment. Theodoro plays his role without coming into contact with Don Carlos at all; Robert Faulconbridge makes his exit as soon as he has focused our attention on the bastard; and Prince John serves his dramatic purpose, although he remains behind the scene until we reach the closing pages of 1 Henry IV. Other brothers, on the contrary, are seldom parted: the faithful Rutilio leaves Arnoldo only when he is forced to flee for his life after an indiscreet fight; the admiring Marcus Andronicus scarcely departs from the side of Titus; and it is almost impossible to dissociate the spirit of Richard, the Lion-Hearted, embodied in the person of Philip, the Bastard, from King John. In several instances one brother

disinterestedly furthers the welfare or happiness of the other: Touchwood Senior, Rinaldo, and Rutilio remove difficulties from the paths of lovers, and the Duke of Savoy exerts himself to effect the conversion of Lodwick. Occasionally, however, a feeling of antipathy--prophetic of conflict--creeps into the relationship of the brothers: Tomaso de Piracquo is impatient, for an instant, at Alonzo's indifference to his warning; and Radagon resents the necessity of acknowledging the humble Clesiphon in the presence of the court of Nineveh. Finally, we detect, in a group of plays, a suggestion of conflict that carries them temporarily across the borderline into the region of dramatic clash. The relationship of Sir John and Luke Frugal is never entirely without difficulties. Corybreus deceives Emeria in ignorance of the fact that Conallus is her betrothed, but his willingness to proceed while he acknowledges such a possibility relates him to the brother who willfully wrongs another. In his imaginary disposing of the affairs of the dukedom, Lodwick allies himself with the ambitious younger brother who usurps the throne of a reigning duke. Ampedo unceasingly objects to the practices of Andelocia, and Andelocia steals the wishing hat from Ampedo. The supposed sons of Faulconbridge

present themselves as rival claimants to their father's estate, and only Philip's eager relinquishment of his rights on hearing that he is the son of Richard prevents a contest. Florio actually draws his sword when he fears Sciarrha will handle Amidea rudely, but in a moment the need for action has passed. Titus and Marcus Andronicus take opposing sides concerning the burial of Mutius, but Titus withdraws his objection, and the interests of one become the interests of the other. Transitory though the strife has been, we have already passed into the realm where fraternal contrast is introduced for the sake of conflict.

CHAPTER III: CAUSES OF CONFLICT BETWEEN BROTHERS

Numerous as are the plays showing fraternal contrast without conflict, they are decidedly outnumbered by those involving opposition to a greater or less degree. A search for the causes of these fraternal discords early reveals the fact that certain motives are utilized so repeatedly that they become almost conventionalized, while the total number of distinct causes remains comparatively small. A few causes are never copied; a few more have imperfect similarities in common; but the majority easily fall into a limited number of prominent divisions and often show striking resemblances.

Titus Andronicus objects to the burial in the family tomb of Mutius, the son whom he had impulsively killed for aiding Lavinia to escape from the emperor; but his heartlessness proves fleeting when he encounters the quiet opposition of the tender-hearted and ever loyal and admiring Marcus. Miramont and Brisac, of The Elder Brother, likewise, disagree over the sons of the

latter, but vital temperamental differences lie at the basis of their perpetual quarreling and make the staid Miramont the advocate of the scholar Charles as the heir of his father and the suitor for Angellina, and just as naturally lead the frivolous Brisac to embrace the cause of the courtier Eustace. The difficulty between the less prominent of two pairs of brothers in Middleton's Women Beware Women springs from the incestuous love of Hippolito for the daughter of Fabricio. Finally, Shirley's The Coronation furnishes a unique clash in a family feud separating the fortunes and sympathies of Arcadius and Seleucus as long as they believe themselves to be the nephew of Macarius and the son of Eubulus respectively.

From the preceding isolated conflicts we may pass to those of several pairs of brothers that begin to reveal traces of similarity. The antagonism in The Traitor and David and Bethsabe consists of the espousal by one brother of the interests of a sister suffering at the hands of the second. In the former play Florio draws his sword at Sciarrha's apparent rudeness to Amidea and faces his brother intrepidly:

I do not fear your sword,
This with my youth and
innocence, is more

Defence than all thy armory; what
 devil
 Has crept into thy soul?¹

Similar in motivation, but far more enduring and deadly, is the opposition between the sons of David. Learning of his brother's rape of their sister Tamar, Absalon indignantly vows "To work false Amnon an ungracious end."² The likeness in the cause of disagreement between several other sets of brothers, in Women Beware Women and The Grateful Servant, consists in the objection of a pious and virtuous cardinal and a noble and virtuous duke to the lascivious ways of an older and a younger brother, respectively.

Three dramas utilize a brother's real or pretended loyalty to his country as his excuse for breaking amicable fraternal relations. Marlowe repeats himself, to a degree, in the first part of Tamburlaine and in Edward II, as he does in other plays. Considering Cosroe's opening speech, vibrant with scorn for the weak king, and his repeated subsequent scoffing, we

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¹ Shirley, The Traitor, II. i. p. 119

² Peele, David and Bethsabe, Scene 3. 117

somewhat question the sincerity of his reasons for accepting the crown--

Well, since I see the state of
 Persia drop,
 And languish in my brother's
 government,
 I willingly receive the imperial
 crown
 And vow to wear it for my
 country's good:
 In spite of them shall malice
 my estate--¹

and detect a trace of personal ambition. It is far easier to believe that a real love for his land and an interest in the welfare of the people impel Kent temporarily to join the nobles against Edward II. He has tried earnestly to lead his brother's followers to recognize their duty to their king and, failing, consistently exerts himself for England's good. Thirty years after Marlowe's chronicle play, Roberto, Massinger's king in The Maid of Honour, objects to Bertoldo's aiding the Duke of Urbin, whom a league binds him to help only in case of invasion. He is unwilling to extend his empire by means of the blood of his subjects and to force them to ruin for sport. His one ambition,

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¹ Marlowe, 1 Tamburlaine, I. i. 163-7

he maintains, is to be known as the father of his people.

Jealousy initiates a series of fundamental emotions, occurring with steadily increasing frequency, which are responsible for breaking many harmonious brotherly relations. The lack of sympathy between Don Carlos and Theodoro in Shirley's The Brothers, resulting from a wide disparity in fortunes and character, is materially augmented by the jealousy of Don Carlos for his niece Felisarda and her consequent dismissal from his household to her father's humble home. Don John's smouldering hatred for Don Pedro, in Much Ado About Nothing, (a reconciliation had supposedly been effected antecedent to the opening of the play) flares into an active flame of mischief as the result of his envy of Claudio, the favorite of his brother. He makes a vow--

That young start-up hath all
the glory of my overthrow; if I can
cross him any way, I bless myself
every way--¹

which is intended eventually to touch Don Pedro through injury to his favorite. In spite of the fact that the ambitious Monsieur in Bussy d'Ambois would win the

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¹ Shakespeare, Much Ado About Nothing, I. iii. 57-8

throne of France naturally, he comes to feel no compunctions of conscience about endangering his brother Henry III through the overthrow of his favorite Bussy, whose power he learns to feel and to fear more and more.

In several plays, in the place of jealousy of a favorite, we find jealousy of a brother himself. When Aruns, in Heywood's The Rape of Lucrece, succeeds in breaking thru the lords and kissing his mother first--the sign whereby the oracle revealed the future ruler of Rome--Sextus grows jealous of his brother's promise of kingship and swears revenge on Aruns. Crates, the malicious incendiary of Fletcher's The Queen of Corinth, so envies the affection and influence won by Euphanes, his honorable younger brother, at the court of his sovereign that he incites Prince Theanor to believe that his succession to the throne is endangered, in an effort to enlist his support in working the ruin of Euphanes. Fernando, of The Brothers, unaware that his father is merely pretending to make his younger son Francisco his heir in order to test the character of his older son, fails to dispel his jealous thoughts and directs his resentment toward the brother who has displaced him.

The love of two or more brothers for one lady and other triangular complications serve as a primary or a

contributing cause of fraternal conflict in at least eight dramas. Crates, in The Queen of Corinth, insults the noble Beliza, who is loved by Euphanes, as part of his plot to injure his brother. Whatever antagonism exists between Corybreus and Conallus, the sons of the king in St. Patrick for Ireland, arises from the desire of the former for Emeria, the betrothed of the latter, and his ravishing her in the guise of a god, when he fails to win her through persuasion. Edmund, the hypocritical brother of the king in Peele's Edward I, wins the love of the queen before her marriage, but Edward remains in ignorance of the wrong done him until he hears his wife's confession on her deathbed. In Beaumont and Fletcher's Nice Valour the Soldier for a time pays court to the lady of Shamont, his brother, the favorite of the Duke, who, when he overhears the avowal of love blames only the Soldier and is induced to hate his own blood because it is related to a brother "as black as kindred ever was."¹ In the last act of Chapman's Revenge for Honour, the treacherous but artful Abrahon so eloquently flatters Caropia, whose love

.....
¹ Beaumont and Fletcher, Nice Valour, I. p. 154

Abilqualit had won, that she consents to marry him.

More dramatic and of longer duration than opposition resulting from surreptitious love making are the conflicts accompanying the efforts of rival brothers to win the same lady. Saturninus, who is the choice of Titus Andronicus for emperor, decides to advance the name of Titus by naming the latter's daughter Lavinia as the empress; but Bassianus, his brother, claims her by virtue of a previous promise of love and seizes her as his right. The three Goldings--including indifferently the melancholy lover Ferdinand, the amorous dreamer Anthony, and the one-time scoffer Frank--all contend for the affection of the heroine in Heywood's The Fair Maid of the Exchange. Eventually the absent-minded Charles, in The Elder Brother, who has been so lost in study that he has forgotten to eat and sleep, is awakened to an interest in Angellina (preparations for whose wedding to his brother Eustace had already been under way) and flaunts his determination to win her for himself.

Greed for money or land appears as a direct or an indirect motive for fraternal strife a trifle more frequently than does love. The contempt which Radagon, in A Looking Glass for London and England, showers upon the youthful Clesiphon has its root in his love for

worldly possessions. The slight element of contention that creeps into the relations of the sons of Fortunatus is occasioned by the limitless cupidity of Andelocia and his wild excesses in spending. The elder brothers in The Scornful Lady and The City Madam, cautious and frugal in matters financial, frown upon the prodigality of their younger brothers. Tourneur departs from the convention of the avaricious brother by making D'amville ambitious to possess the property of his brother Montferrers for the sake of increasing, not his own fortune, but the inheritance of his sons. The hatred of wealthy Don Henrique for Jamie in The Spanish Curate, springs from his resentment at being compelled to leave his property, which he has extorted from oppressed tenants, to his younger brother. He is ready to stoop to any dishonorable means to prevent the necessity of making him his heir.

Shakespeare's dissensions between brothers over property are likely to be more active than most of the other contests of the period and sometimes involve aggression on the part of both brothers. Robert, the son and heir to Sir Robert Faulconbridge, and his half-brother Philip, the Bastard, appear before King John, each claiming Sir Robert's property. No sooner has the

curtain risen in As You Like It than we learn through Orlando's plaint to Adam that Oliver's retention of his brother's property constitutes a significant cause of the discord between the two. As the spirit of his father grows in the hitherto long-suffering Orlando, he mutinies and demands his rights. With the possible exception of D'amville, in The Atheist's Tragedy, and Don Henrique, in The Spanish Curate, the dramas involving covetousness can present no one to outrival Edmund, the villainous bastard son of Gloucester in King Lear, in his untiring schemes to disparage Edgar in his father's eyes and thereby to secure the inheritance for himself.

The persistency with which the ambitious younger brother makes his entrance on the Elizabethan stage prepares us for the fact that the most prominent motive for fraternal discord is the struggle for a kingdom or a dukedom. Since the dramatists of the period interpret their age in the terms of the England that they know, they usually take for granted the principle of primogeniture, regardless of what the custom of the particular country furnishing the background may actually be. A few exceptions, however, occur; in Titus Andronicus Saturninus and Bassianus commit their cause to the favor of the people, who, in turn, choose a competent

judge to name the successor to the throne. While aspirations to win Lavinia widen the breach between the two brothers, the real strife had been aroused by their rival claims to the emperorship of Rome. A second departure from the customary practice of inheritance appears in the equal division of the dukedom in Beaumont and Fletcher's The Bloody Brother. The grasping Rollo, ill-content with his half of the inheritance, haughtily refuses to relinquish his brother's share and demands that Otto acknowledge himself a subject only. The younger brother, however, insists on his status as co-heir by virtue of his father's will.

Traditionally the estates of the fathers descend to the eldest sons, and the only gateway open to younger sons to the enjoyment of the inheritance is usurpation. In a number of dramas unfulfilled aspirations to mount the throne lie at the basis of fraternal opposition. The third part of the trilogy revolving around Henry VI records the inception of Richard III's ambitions for the crown and his vow to hew his way to his goal with a bloody axe. Encouraged by his own success, Antonio, the usurping duke of The Tempest, incites Sebastian to a willingness to seize the crown of Alonso, the King of Naples. Don John, in Dekker's Match Me in London,

solicits the aid of the Portuguese to insure the attainment of his object. He confides to his page that they have promised aid and offered advice--

And I
Should send my brother king out
of this world
And enthrone me (for that's the
star I reach at.)
I must have Spain mine.¹

Abrahen, the villain of Revenge for Honour unscrupulously plots to crowd his brother Abilqualit out of the path leading to the throne of his father, the Caliph of Arabia. He schemes on the assumption that

Nothing's unjust, unsacred, tends
to advance
Us to a kingdom; that's the height
of chance.²

The conspiracy of Roderigo in Shirley's The Court Secret to ascend to the first place in the realm, like that of Richard III, to be considered in a different connection later, necessitates the removal of his nephew as well as of his brother, the King of Spain. Roused to revenge by

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¹ Dekker, Match Me in London, I. p. 143

² Chapman, Revenge for Honour, I. i. 453-4

his nephew's effecting a reconciliation that endangered his own ambitions, he mutters threateningly:

My nephew had been better to
 have wak'd
 A sleeping dragon, than have
 cross'd my aims;
 He has rescued them, but drawn
 upon his bosom
 As many wounds as policy, and
 my
 Revenge can make. I was too
 tame to strike
 At useless shrubs, that hinder
 not my prospect;
 My thoughts should have no
 study but a kingdom,
 It is my heaven; and this young
 cedar spread
 Betwixt my eyes and it.
 yet I carry
 A smiling brow to all, and please
 the king,
 To think I am reconciled.¹

Successful attempts of younger brothers to displace reigning dukes or kings slightly outnumber the failures. Cosroe, in the first play recording the deeds of Tamburlaine, witheringly ignores the rights of his weak brother Mycetes and deprives him of the kingship of Persia. Richard III in two plays, Shakespeare's Richard III and Heywood's 2 Edward IV, has the distinction of

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¹ Shirley, The Court Secret, III. ii. p. 471

being the only traitor of the group to achieve the attainment of his end through murder. In both plays (the latter, as far as the brothers are concerned, is little more than a weak reproduction of the former) he hews his bloody way through all the obstacles--consisting particularly of his brother, the Duke of Clarence, and his young nephews, the sons of Edward IV. The opening of As You Like It finds Frederick enjoying his brother's throne, while the rightful duke has been banished to the Forest of Arden. Shakespeare duplicates virtually the same situation in his final play The Tempest. Antonio had betrayed the authority which Prospero had entrusted to him, in order to be free to devote himself to secret studies; he had rallied allies to open the gates of Milan and had set his brother adrift in a rotten bark. But fortune had spared the wronged Prospero, and the rise of the curtain discovers him living on an island in exile. Fletcher employs a variation of the motive of usurpation in A Wife for a Month. Frederick turned to good account the melancholia of the rightful king by utilizing it as a justification for keeping his victim confined in a monastery while he himself enjoyed the kingship.

The primary causes for brotherly dissensions come to a close with the consideration of ambition to rise to

the first place in a realm. But as a result, perhaps, of the influence of the tragedy of revenge, a secondary motive for strife often supplements the primary one and we detect a thread of revenge woven into the web of many contentions. Thus Absalon's indignation at the rape of his sister is strengthened by his swearing vengeance. Saturninus vows revenge for the loss of Lavinia, and Sextus for being deprived of the hope of ruling. Marcello, in The White Devil, requires restitution through a duel when Flamineo insults him. Don Henrique demands requital for the taunts and boasts of Jamie; and as late as the final drama of the period, Roderigo promises himself to avenge his nephew for endangering his conspiracy to seize the throne.

The prominence of the use of contrast for the sake of conflict becomes apparent when we notice that it appears in the first play of the group under consideration, that it occurs in the large majority of the dramas concerned, and that it is still present in The Court Secret, which was incomplete at the closing of the theaters and was produced only after the Restoration. With the exception of Jonson, the dramatists who introduce contrast utilize it, at least in a measure, as a means of dramatic clash. Conflict is present in all the main types of dramas,

and even in such curiosities as a romantic miracle and a Biblical morality--the survivals of an earlier day. The causes for the various conflicts are comparatively few and, for the most part, involve fundamental human emotions. An examination of these motives reveals at least two distinguishing Elizabethan traits: first, some of the causes for discord recur so frequently as to become conventionalized; and, secondly, in spite of a limitation in number, these causes can boast of variety--a quality that consistently plays its part in creating the charm of the Elizabethan era.

CHAPTER IV: FRATERNAL CONFLICT-AS THE BASIS OF MAIN PLOT

The prominence of fraternal conflict in the plays of Shakespeare and his contemporaries that include brothers in their dramatis personae cannot be questioned. Having determined the causes in the various stories for the alienation of the affections of brothers from each other, we pass next to an examination of the controversies themselves. Many of the conflicts, it is true, are episodical; nevertheless, almost half of the total number provide the motivation for main plots, and these constitute our next concern.

When we recall the persistency with which the hypocrite haunts the stage of the time, we are not surprised to find that the opposition on which the several plots depend is ordinarily limited to one brother--a hypocrite who deludes an unsuspecting victim. The second brother usually passes on his way oblivious of treachery or, alert to his danger, contents himself with remaining on the side of the defensive only. The brothers of

Richard III in the two plays in which they appear, Don Pedro in Much Ado About Nothing, Montferrers in The Atheist's Tragedy, the elder Goldings in The Fair Maid of the Exchange, Alonso in The Tempest, and Abilqualit in Revenge for Honour apparently place implicit faith in the integrity and loyalty of their brothers. Euphanes, in Fletcher's The Queen of Corinth, is so "furnished in gentleness and courtesy"¹ that he is content with warning Crates not to pursue his efforts to harm him through touching his lady's honor. The exiled duke, in As You Like It, seemingly bears no grudge against his usurper but revels in his life in the forest--a life free from the envies of the court--and optimistically reflects "Sweet are the uses of adversity",² Prospero, whose character we can read in his words to Miranda--

I, thus neglecting worldly ends,
all dedicated
To closeness and the bettering of
my mind--³

.....

¹ Fletcher, The Queen of Corinth, II. iv. p. 27

² Shakespeare, As You Like It, II. i. 12

³ Shakespeare, The Tempest, I. ii. 89-90

is too grateful to Providence for being saved and to Gonzolo for books and necessities to be unhappy in his island home, and limits his retaliation against Antonio to awakening a feeling of guilt through his magic. Don Jamie in The Spanish Curate does little more than warn his brother to avoid provoking him and gloat over the prospect of being his heir.

In another and slightly smaller group of plays, the second brother shares in the opposition more or less actively. The participation is several times so slight that the plays hover on the borderline and differ little from the group already considered. Orlando resents the domination of Oliver, but after laying hands on his brother only once and demanding his rights, he retreats to the Forest of Arden. Later, when he finds his sleeping brother in danger, his resentment dies. Shamont, in Nice Valour, threatens to kill the Soldier, but he, too, withdraws from the field of conflict and begs permission to retire from court. In The Bloody Brother, Otto at first leads his faction in quarreling with his opponents, but he weakens readily under his mother's plea for reconciliation. His promise of peace once given, he exerts himself only to elude the treachery of Rollo. Conflict between the Frugals in The City Madam is

subordinated to contrast, but so far as it is present, it implicates both brothers--Sir John in his harsh demeanor, and Luke in his violation of the trust placed in him. Roberto, of Massinger's The Maid of Honour, objects to Bertoldo's allying himself with the cause of the Duke of Urbin; and Bertoldo, in turn, taunts the king for his cowardice. The King of Spain, in Dekker's Match Me in London, quite unlike the many other victims of aspiring supplanters, early betrays suspicions of Don John and exerts himself to ensnare him into a confession of treason. Only one play, however,--Fletcher and Massinger's The Elder Brother--introduces very active and prolonged strife on the part of both brothers, and, as though in compensation for the lack in other plays of the group, it depicts two sets of brothers engaged in almost endless altercation.

Just as the prevalence of the hypocrite paves the way for opposition on the part of one brother directed against another who is obviously unaware of treachery, so the one-sided opposition logically encourages a prevailing type of plot--the plot of intrigue. With a surprising frequency the stories of the sixteen plays founded on fraternal conflict can be analyzed as comprising a chain of schemes contrived for the

attainment of a goal through the undoing of a brother. These schemes vary agreeably in kind--from the ingenious trickery of the irresistible Frank Golding to the diabolical duplicity of Richard III. Only a few plays fail to utilize intrigue. Shamont, "the superstitious lover of reputation", in Nice Valour, threatens harm to his brother soldier; but in place of studying revenge, he does the thing most natural for him and forsakes the court for private life to escape disgrace. After disagreeing over the treaty binding them to their ally, the Duke of Urbin, the brothers in The Maid of Honour follow, for the most part, their own pursuits, although the king manifests displeasure by confiscating his brother's lands. But even the plot of The Elder Brother, which consists largely of the arguments and quarrels of young Charles and Eustace and their uncle and their father, has a subsidiary element of intrigue which ably supports the main motive.

The success of an intrigue occasionally necessitates the inclusion of a victim or victims in addition to the brother who prevents the attainment of an end. Don John, of Much Ado About Nothing, plots to injure Don Pedro by bringing disaster upon his favorite, Claudio. Frederick so fears the popularity of his niece Rosalind that he

extends his decree of banishment to include her. D'amville's duplicity involves his nephew as well as his brother. The scheme of the Don John of Match Me in London embraces the fall of the father-in-law of the king. Supreme in artifice as in hypocrisy, Richard III can gloat over an unparalleled line of victims who had endangered his ascension to the throne.

A more detailed consideration of the plots, for the purpose of studying the minute similarities and discovering the conventions employed, can be best accomplished by grouping the plays according to the types represented--comedy, tragi-comedy, and tragedy.

The main plots of the comedies concerned with discord between brothers depend for their existence, primarily, on successions of intrigues and, for the most part, employ repeatedly a very limited number of dramatic conventions. Exceptions to both tendencies, however, appear in several rather isolated plays. What appears to be the main plot of the incoherent Nice Valour--the rupture between Shamont and the Soldier over the latter's making love to the lady of the former--is almost hopelessly entangled with a series of episodes centering around a "passionate mad man". The thread of narrative is so simple that it scarcely merits the name of plot and reveals neither

intrigue nor other conventional devices. The plot of The Elder Brother--the contentions of Miramont and Brisac and of Charles and Eustace, the sons of Brisac, to determine who is to be the heir to the family inheritance and the suitor for Angellina--is related to the comedy of intrigue in one incident only--the snare laid for Brisac when he calls on Lilly, the wife of Charles's servant. The elderly brothers substitute threats and coercion for trickery as their method of attaining their ends. Equally defiant of classification under the few heads that account for most of our comedies is The Spanish Curate. The main plot consists, at first, of the unscrupulous schemes of the selfish Don Henrique to divert the inheritance from Don Jamie, but it increases in complexity with Jamie's turning to rescue his brother from the machinations of Violante, the supposed wife of the latter.

The plots of our other comedies all employ prominently one of two widely used dramatic devices. Shakespeare builds two of his most successful plays--As You Like It and The Tempest--on the first of these, the motive of exile--a motive which has remained popular since the Attic playwrights proved its worth at the very dawn of the history of the drama. It would seemingly be difficult for As You Like It to find its equal in the

extensive use of exile. Some time before the curtain rises, Frederick had banished the rightful duke to the Forest of Arden. Three or four loyal lords had gone into voluntary exile with their former ruler, and young gentlemen continued to flock to him daily. Before the play has proceeded far, the usurper excludes from the court his niece Rosalind, who is joined in her flight by his own daughter, Celia, and by Touchstone, the clown. Finally Orlando chooses exile as a means of escape from the wrath of Oliver and takes with him the faithful Adam. The naturally beautiful background of The Tempest, over which the magic of Prospero sheds an additional glamor, threatens to be a dangerous rival for the Forest of Arden; and although Prospero and his daughter are the only exiles in the story, the company which eventually gathers about them is almost as interesting as the picturesque group assembled in the forest. The entire range of drama can scarcely offer two more attractive pictures of exile than Shakespeare has given us.

A less romantic device of our playwrights than banishment but one far more prevalent in our present group of comedies is that of disguise. Shakespeare employs it incidentally in his plays built on the exile

framework: Oliver learns that Orlando is to enter the wrestling match in disguise, and Prospero hides his identity from his visitors until he is ready to abjure his magic. In three dramas the comedy swings almost entirely on a pivot of disguise. Twice it comes to the service of the plot in Much Ado About Nothing, which consists of Don John's attempt to get revenge on Claudio by preventing his marriage to Hero. Don Pedro attends the revels disguised as Claudio, for the purpose of wooing Hero for his favorite, and Don John's intrigue to prove the faithlessness of Hero consists of Borachio's meeting the attendant Margaret in the guise of her mistress. The cleverly constructed plot of The Fair Maid of the Exchange--the ingenious trickery of Frank Golding to win the heroine from two gulls, his brothers Ferdinand and Anthony--twice relies upon disguise to support its structure. Artfully forged letters and the clever dissembling of the heroine are highly entertaining, but more essential to the development and unraveling of the complications are Frank's pretending to be a porter in order to perform a mission for Ferdinand and his assuming the likeness of Cripple to win the "fair maid". The main action of The City Madam--Sir John Frugal's scheme to test his brother, and, incidentally, to convert his

family from their extravagance--unlike the other plays under consideration, arises less from fraternal conflict than from irreconcilable differences in character. In order to observe his brother and his family unknown, he and several associates adopt the guise of Indians. The humor of the comic subplot is likewise enhanced through introducing apprentices who startle a courtesan by appearing at her home in the uniform of a justice of the peace or a constable.

The light-hearted trickery of The Fair Maid of the Exchange and the scarcely more serious The Elder Brother are pure comedy. In a number of plays, however, the intrigues of one brother include plots for the death of the other. Shamont in Nice Valour threatens to kill his brother, although he never attempts to carry out his intention. Antecedent to the opening of The Tempest, Antonio had hoped to achieve the death of Prospero by putting him on board a rotten bark; and on the island he urges Sebastian to kill Alonso. Failing in his hope to effect Orlando's death at the wrestling match (a scheme eminently fitted to preserve his own innocence), Oliver resorts repeatedly to less subtle means. The Spanish Curate presents a scene suggestive of tragedy in Violante's plan to instigate Jamie to the murder of his elder brother.

The plots of the three tragi-comedies in our field lack the obvious similarities distinguishing and relating the comedies. The discord between the brothers in The Maid of Honour arises over an incitement that is never copied--the disagreement concerning their obligation to an ally. Roberto, it is true, persists in his animosity by confiscating his brother's land and attempting to frustrate his proposed marriage. Richer in interest, however, are the independent experiences of Bertoldo that befall him as the outcome of his going to war. His capture by the enemy, and his infatuation for the Duchess of Sienna (which distinguishes him as one of two disloyal lovers in the midst of a host of faithful ones) crowd the experiences of the king into the background. The Queen of Corinth and Match Me in London return to the narrative of duplicity. The villain in each play enlists the aid of confederates to undo his brother. Crates and his accomplice, Theanor, contrive, by means of a ring, to identify Euphanes with the ravisher of a virtuous lady; while Don John, the familiar figure of an aspiring younger brother, forms an alliance with the Portuguese to supplant his brother, a licentious king, on the throne of Spain. Despite the threatened tragedy in this group of plays, only the intrigue of Don John includes the proposed death

of his victim.

The intrigues of five tragedies dependent on fraternal dissension for their existence culminate, naturally, in the deaths of innocent brothers obstructing the paths of villains. The devices for death vary. Rollo, the "bloody brother", and Abrahen in Revenge for Honour, like the Don John of Match Me in London, rely, in part, on poison; Richard III hires underlings to stab the Duke of Clarence and D'amville, in The Atheist's Tragedy, crowds the unsuspecting Montferrers into a gravel pit.

Two of our tragic schemes are motivated by a desire to gain possession of a brother's property. The improbable and poorly constructed plot of The Atheist's Tragedy concerns D'amville's efforts to increase his sons' inheritance through the death of his brother and his nephew. Until he faces death himself, he proves as ruthless in his practice as in his theory:

Let all men lose, so I increase
my gain,
I have no feeling of another's
pain.¹

The snare laid for Montferrers furnishes a certain

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¹ Tourneur, The Atheist's Tragedy, p. 11

novelty of incident, but the subsequent appearances of the murdered man's ghost approach melodrama. The Bloody Brother introduces Rollo, a rival for D'amville in his heartlessness, of which he gives evidence in such words as

I know no conscience, nor I fear
no shadows,¹

and

My father's last petition's dead
as he is,
And all the promises I clos'd his
eyes with,
In the same grave I bury.²

Failing in one device, he faces his goal--the seizure of his brother's half of the dukedom--with more determination than ever.

Perish all the world
Ere I but lose one foot of possible
empire.³

The victims of both plays fall comparatively early in

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¹ Beaumont and Fletcher, The Bloody Brother, p. 260

² Ibid., p. 261

³ Ibid., p. 273

the action, but the villains continue in other intrigues in hope of further gain.

The prize at stake in the contests of the three remaining tragedies of the group is a throne. The series of bloody plots attributed by Heywood to Richard III is virtually the same as that chosen by Shakespeare; but for power in the characterization of the arch hypocrite of our period and for dramatic presentation of episode, we turn to the play of our master craftsman. Richard, as Schelling sees him, is

not so criminal as he is diabolical.
His amazing audacity and remorseless
energy, his bold hypocrisy and brutal
cynicism and impiety, are all of
superhuman dimensions and dilate into
the heroic.¹

The extent of his villainy is impressed upon us unforgetably in the dramatic scene in which his victims rise in almost endless succession to haunt him. Although Chapman falls short of the power of Shakespeare in his Revenge for Honour, his plot built on the desire for a kingdom proves to be one of the most ingenious among our stories of intrigue. The duplicity of Abrahen is more

.....
¹ Schelling, Elizabethan Drama, Vol. I, p. 274

subtle than that of most of our traitors; he shrewdly incenses his father and Mura against Abilqualit in addition to his more direct attempts to secure his downfall. Equally enjoyable is Abilqualit's astuteness in escaping from Abrahen's first scheme by means of a band of loyal mutes. The younger brother's overthrow in the moment of apparent success brings to a close a cleverly constructed plot.

A final glance at the plays as a whole reveals the fact that in a great majority the action is concerned primarily with the strife between brothers themselves, though this is often complicated through the addition of accomplices and victims. Discord provides the incitement of the action and continues until the entanglements are unraveled. In several plays the plot, as we have it, is the outgrowth of earlier dissension, of which we learn through reports of antecedent action. The dukes of As You Like It and The Tempest, for example, have been deposed before the curtain rises. Luke Frugal's former existence as a prodigal gallant had occasioned Sir John's harsh treatment. And, finally, an estrangement between Don John and Don Pedro, which had supposedly ended with a reconciliation, paves the way for Don John's jealousy. The injured brother of the tragedies, with the exception

of Revenge for Honour, is murdered in the midst of the action; the episodes forming the remaining portions of the plots consist, principally, of the removal of additional obstacles from the path of the aggressive brother. A final tendency toward similarity--that of uniting the interests of the brothers in the closing incidents of the narrative--appears in a few plays. Thus Don Jamie forgets the wrongs perpetrated on him by Don Henrique and accomplishes his rescue from the duplicity of Violante, while Euphanes and Crates plot together in the closing scenes of The Queen of Corinth to effect the downfall of the villainous Theanor.

CHAPTER V: FRATERNAL CONFLICT SUBSIDIARY TO MAIN ACTION

Elizabethan dramatists early discover the possibilities of constructing the main plots of plays on foundations of fraternal conflict, but even earlier and more frequently do they introduce a mere note of discord which, at times, exists as an independent thread of narrative and, again, contributes in some way to the main action. Subsidiary opposition enters our field of study with fraternal conflict itself, plays its role rather consistently throughout the period, and disappears only when the closing of the theaters ends the age of England's greatest dramatic activity. It enters not only the field of comedy, tragi-comedy, and tragedy (as does conflict which is the basis of main plot) but it also creeps into chronicle histories and into the rarely met conqueror play and Biblical chronicle.

Fraternal opposition as handled in main plots ordinarily implicates, as we have seen, only one of a set of brothers; in subordinate functions it assumes a somewhat different character, and antagonism on the part

of both brothers equals, if not exceeds, in prominence the animosity of a brother directed against a passive or an unsuspecting victim. Consequently we find, for example, that in David and Bethsabe Amnon unwittingly walks into the snare laid for him by Absalon and that in The Rape of Lucrece Aruns, who has succeeded, apparently, in winning the promise of kingship, can well afford to ignore the jealous rage of Sextus. At the same time, we are just as likely to see both of the sons of Sir Robert Faulconbridge, in King John, contending for their father's property and the two Andronici disputing over the son of Titus.

Opposition implicating both of a pair of brothers proves capable of a wider variety of plot episodes than does the antagonism on the part of only one, which seeks its most natural expression in the plot of intrigue. Thus King John offers us the dispute of Robert Faulconbridge and Philip, the Bastard, for the inheritance of their father. In a few plays the animosity is restricted, principally, to feelings of dislike, resentment, or revenge which are never translated into action. In Edward I, Lluellen considers his brother an enemy, and King Edward resents Edmund's alienating the affections of the Queen. Sextus, of The Rape of Lucrece, who is envious of the

superior claim of Aruns to the throne, won by kissing his mother before his brother could reach her, threatens vengeance but is diverted from his purpose. Several times differences of opinion furnish brief episodes; the Andronici disagree over the claim of Mutius for honorable burial in the tomb of his fathers; and Sebastian, of The Atheist's Tragedy, disapproves of Rousard's willingness to accept a bride who is forced, by her father, to marry him at the cost of resigning a lover. More permanent than these disagreements are the contentions springing from incompatibility of temperament. The innate miserliness and seriousness of Ampedo, the elder son of Fortunatus, and the lavishness and frivolity of Andelocia, the younger, are irreconcilable; thus Ampedo ever moralizes in the hope of restraining his brother, and Andelocia ever proceeds on his prodigal course unheedingly. Equally impossible is any real sympathy between Marcello and Flamineo in The White Devil. The honorable soldier, Marcello, resents his brother's relations with the servant Zanche. When Flamineo insults him for interfering, he is roused to revenge and demands satisfaction. The intolerance of the pious cardinal, in Women Beware Women, exceeds even that of Marcello, and leads him to expostulate, to the end, with the lustful Duke of Florence for his neglect of the

queen and infatuation for the young wife of Leantio. Unmoved by his brother's attempted justification of his own acts, he prophesies, "when lust reigns, that prince cannot reign long."¹

Despite their superiority over the main plots in variety of incident, the subsidiary episodes deal prominently with intrigue. Over half of the plays which are the subject of this chapter show at least traces of brother plotting against brother. Absalon maneuvers to stab Amnon under the shield of dancing and singing at a feast of shepherds. Andelocia plans to rob Ampedo of a magic wishing-hat. King Henry III of France sees danger for himself as well as for Bussy d'Ambois in Monsieur's schemes for the downfall of the latter and suggests flying to some covert. Edmund, the bastard son of the Earl of Gloucester, in King Lear, resorts to duplicity to win lands from his credulous father and noble brother. Kent temporarily deserts to the cause of the nobles in their fight against Edward II and his minion, Gaveston. The intrigues of the last five plays of this group are contrived for the acquisition of a throne. In Marlowe's

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¹ Middleton, Women Beware Women, V. i. p. 372

first conqueror play Cosroe allies himself with Tamburlaine to achieve the overthrow of the despised weakling, Mycetes, the King of Persia. Antonio, the successful usurper in The Tempest, incites Sebastian to strike down his brother, Alonso, the King of Naples. In Fletcher's A Wife for a Month Frederick, a lustful tyrant, has already designed the confinement of Alphonso, the virtuous King of Naples, in order to supplant him on the throne. Ignorant of his real identity, Seleucus, in The Coronation, agrees to a scheme setting him up as an impostor to the throne. Last of all, in The Court Secret, Roderigo plots the removal of his brother and his nephew from the path leading to the throne of Spain.

Having examined the nature of the episodical conflicts in the dramas of the period, we shall attempt to discover their purposes in the construction of the plays in which they occur. Some of the clashes are so transitory that they do little more than throw a flash of light on the character of the participants. Others contribute to the working out of the main plot. The struggles of this last group exist independently or as a chain of happenings resembling, at least, a subplot.

King John contains the first of a number of temporary conflicts that seem to serve the purpose of

character rather than of plot. The rival claims for the property of Sir Robert Faulconbridge arouse our interest, for the first time, in Philip, the Bastard, who later proves indispensable in the development of the plot. Through the disagreement of the Andronici over the burial of Mutius, we are prepared for the contradictory traits in the character of Titus. The death of the Cardinal, in The Duchess of Malfi, at the hands of the mad Ferdinand, who had long been his accomplice in his diabolical cunning, impresses upon us indelibly the effects of the remorse of the unconscious murderer. In Edward I, Lluellen's distrust of Sir David without convincing reasons is in keeping with his later selfish dependence on his brother for help, and throws into relief the sacrifice of Sir David--first, for Lluellen and, later, for his country. The more admirable of the brothers faces death, as he had faced life--intrepidly:

I go where my star leads me, and
die in my country's just cause and
quarrel.¹

The brief conflict at the close of the same play between

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¹ Peele, Edward I, xxiv. 8-9

the king and Edmund, as the result of the queen's death bed confession that she had even before her marriage loved her brother-in-law, confirms the honorable character of Edward in contrast to the hypocrisy of his brother. In The Atheist's Tragedy, Sebastian's objection to Rousard's marriage speaks of an energy foreign to his sickly brother.

A second group of plays shows episodes of conflict related more or less remotely to the main plot. Monsieur's opposition to Henry III is an unavoidable consequence of his plot to overthrow Bussy d'Ambois, whom he himself raised to the first place in the king's favor and subsequently had reason, as he admits, to fear:

I fear him strangely, his advanced
valour
Is like a spirit rais'd without a
circle,
Endangering him that ignorantly
rais'd him
And for whose fury he both learnt
no limit.¹

In two plays--Dekker's Old Fortunatus and Middleton's Women Beware Women--the discord between brothers acts as a retarding influence on the main chain of incidents. Ampedo

.....
¹ Chapman, Bussy d'Ambois, III. ii. 366-9

attempts to stem the extravagance of Fortunatus and Andelocia; and the Cardinal, in the second play, remonstrates even more seriously with the Duke of Florence about his effort to win a young married woman. The strifes of several other plays constitute episodes contributory to the main plot. Cosroe's appointment of Tamburlaine as Regent of Persia and general lieutenant of the armies marks one step in the progress of the mighty Scythian to gain a world empire. Kent's brief alliance with the nobles represents an incident in the long struggle against Edward II, who would "either die, or live with Gaveston"¹--his unpopular favorite. In A Wife for a Month Alphonso's return from a monastery, where he had been confined by his usurping brother, to reclaim his throne, averts the impending tragedy of the main plot by revoking the sentence of death hanging over Valerio and uniting the lovers. The scheme for Seleucus, in The Coronation, to displace Arcadius on the throne by posing as the elder son of the late king is a link in the chain of incidents leading to the coronation. Roderigo's plots to win the throne associate him closely with several of the

.....
¹ Marlowe, Edward II, 138

characters entangled in the meshes of the "court secret".

A last group of plays contains single scenes of conflict or complete series that are practically independent threads of narrative. Absalon's vengeance on Amnon stands apart from the events concerning David and Bethsabe. The struggle of Sextus and Aruns to fulfill the prophecy of the oracle has little, if any, bearing on the working out of the main theme of the play--the rape of Lucrece. Insignificant in The Tempest as a whole is Sebastian's assenting to Antonio's suggestion to seize his brother's throne. The quarrel arising between Flaminee and Marcello, in Webster's The White Devil, the insult of the former, and the challenge of the latter form a thread of narrative subordinate to the conflict raging about Vittoria. But of all the episodical contentions serving their purposes in our period through the interplay of brothers, only one--that of King Lear--assumes unmistakably the proportions of a distinct subplot. The intrigues of Edmund are so skilfully woven into the fabric of the conflict centered in the person of Lear that critics have repeatedly reached the same verdict on the play that Edward Dowden reached:

King Lear is, indeed, the greatest single achievement in poetry of the Teutonic, or Northern genius.¹

Even a casual glance over the range of subsidiary fraternal conflicts convinces us that these clashes are usually of short duration and are often limited to single encounters. In common with the main plots of the tragedies dependent on brotherly dissensions, two episodes--those of Tamurlaine and David and Bethsabe--consist of conflicts that continue through a number of scenes but are brought to a conclusion by the death of one brother long before the denouement of the plot.

King Lear is the first play, in point of time, to introduce strife which is prolonged to the catastrophe. As the opposition in Fletcher's A Wife for a Month is founded on basic differences of character (the lustful king and his honorable brother, who find their source in the brothers of The Maid's Tragedy), it logically ends only with the unraveling of complications. At the end of the period Shirley, in his two plays built on the theme of a hidden

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¹ Edward Dowden, Shakespeare, A Critical Study of His Mind and Art (1875-80), p. 229, as quoted by Moulton, Library of Literary Criticism, Vol. I, p. 522

heir--The Coronation and The Court Secret--repeats himself in plot device as in choice of subject and ends the opposition between the brothers only with their reconciliation near the close of the play.

In the light of the brief duration of the subordinate conflicts in the drama of the time, it is not surprising to note that certain conventional devices have less opportunity for play than in main plots. We have already noted that while intrigue is still present, it is less prominent than in the group of plays considered in the preceding chapter. The exile motive which is employed pleasantly in several of Shakespeare's comedies can be detected only in an isolated incident like Edward II's banishment of Kent for venturing disagreeable advice. Disguise, as in the main plots, again outrivals exile in frequency of appearance but assumes a less important place than it holds in the principal action. Andelocia's adventures in England include disguising as a French doctor; Edgar, in King Lear, saves himself from the schemes of Edmund through the adopting the dress and manner of a madman; and Shirley in two plays hides the identity of the heir to the throne. On the other hand, the duel (which finds a counterpart in the single combat of Greek tragedy) appears only once in main plots--in The Elder Brother--but enters into three of the relationships

in subsidiary episodes. Edgar, Marcello, and Seleucus all challenge their brothers to the field of combat. But fitful, on the whole, though the fraternal contrast in subordinate action has been, it has played a role in the plots of Elizabethan plays that is far from insignificant.

CHAPTER VI: THE RESULTS OF FRATERNAL CONFLICT

We have discovered the causes of conflicts between brothers as they are presented in the drama of the Elizabethans and examined the conflicts themselves, in their relations both to main plot and to subordinate action. Our next problem is to study the results that spring from irreconcilable differences in character and from active opposition of brother against brother. The majority of these results, we soon find, fall under the two most important classifications of the closing of narratives of all types--the tragic ending and the happy ending.

We shall begin with the results concerning the smaller number of plays--the tragic themes, which are limited in our present study to tragedies and to tragical chronicle plays. The denouement invariably witnesses the death of one or both of a pair of brothers. In practically half of the plays the villain of our pair is responsible directly or indirectly for the death of his brother, but just as frequently does the wrongdoer himself fall by his

own hand or the hand of an outsider who exacts the penalty for his sins.

Most of the deaths of brothers who fall singly are the consequences of fatal weaknesses in character, which distinguish them from their more favored brothers, rather than of the actual clashing of interests or wills arising from the contrast. Calyphas, therefore, pays for his cowardly refusal to join the other sons of Tamburlaine; Radagon, in A Looking Glass for London and England, for his haughty denial of his parents and his brother; and Alonzo, in The Changeling, for his gullibility--a gullibility surprising in the light of the warnings of his suspicious brother. Titus Andronicus, and Sciarrha, in Shirley's The Traitor, suffer for their bloodthirstiness, while their peace-loving brothers live on. The King, of The Maid's Tragedy, and Corybreus, in St. Patrick for Ireland, are stabbed by the women whom they have betrayed, and Hippolito, in Women Beware Women, takes his own life; but their innocent brothers live to enjoy the fruits of virtue. In only two of these plays does one brother die in the conflict with another: Cosroe, in the first part of Tamburlaine is fatally wounded in a battle of the war undertaken to wrest the crown of Persia from Mycetes; and Edmund, Gloucester's bastard son, falls in the duel to which Edgar has challenged him.

Quite different, on the other hand, in the use of active conflict and the instrument of a brother's death, are the catastrophes embracing the death of both of a set of brothers. In Edward II, The Massacre at Paris, and Titus Andronicus, and in the scenes of The Atheist's Tragedy relating to the sons of the protagonist, brothers die a natural death or are killed, usually in single fight, by a third person. The majority of the dramas, however, depict fratricide, which is avenged by the suicide of the murderer or by his death at the hands of another. D'amville, in The Atheist's Tragedy, remorseful for his sins, and Abrahen, in Revenge for Honour, too cowardly to face the consequences of his treachery, take their own lives. Absalon stabs Amnon and pays with his life for his murder and subsequent treason, at the demand of Joab, the captain of David's army. The Duke of Clarence is murdered at the instigation of Richard III, who, in recompense, forfeits his life and his crown to the Earl of Richmond. In Webster's The Duchess of Malfi Ferdinand, insane through remorse, takes the life of the Cardinal--his former associate in guilt--and in turn falls a victim to Bosola. Flamineo, in The White Devil, and Rollo, in The Bloody Brother, are equals in striking their brothers when they are off guard and suffer for their treachery in

like measure. The former anticipates the time set for a duel, and the latter violates a truce.

In spite of a few isolated cases, the manners in which the various brothers meet their death show a tendency, like many other devices in Elizabethan drama, to become highly conventionalized. Cosroe falls on the battle field; Kent, the brother of Edward II, is to be officially beheaded (though with scarcely more than a pretense at justice); and D'amville, haunted, probably, by the manner of his brother's murder, strikes out his own brains. Radagon, unique in appearing in the only morality play of our group and in being the only brother contrasted with a child, is unique, also, in being the only brother whose death is supernatural; he is miraculously swallowed by flames at the close of his mother's prayer:

Oh all you heavens, and you eternal
powers,
That sway the sword of justice in
your hands,
(If mother's curses for her son's
contempt
May fill the balance of your fury
full,)
Pour down the tempest of your
direful plagues
Upon the head of cursed Radagon.¹

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¹ Greene and Lodge, A Looking Glass for England and London, 1168-73.

Richard III, as cunning as he is diabolical, stands alone in depending on hirelings for the removal of a brother. Otherwise the devices connected with the killing of a character are repeated more or less frequently. Dueling, which was familiar to the theater-goers of the period, is responsible for the death of only Edmund, although it forms an element in the plots of several other plays. Suicide, as we have seen, offers a way of escape from both mental and physical consequences of sin. The Duke, of Women Beware Women, dies of poison intended for the Cardinal, but more subtle is Abrahams's reliance upon a poisoned handkerchief, in imitation, perhaps, of earlier artifices, such as the poisoned gloves in The Massacre at Paris. By far the most popular convention related to murder, however, is stabbing. From the time when Marlowe's Tamburlaine stabs his own son until Shirley's Emerica stabs her ravisher, it plays an almost continuous role on the London stage.

Midway between the dramas in which brothers meet tragic fates and those, to be considered later, in which reconciliation prophecies happiness for the future, stands a small group of plays in which brothers live on, but with little or no hope for a return to amicable relations. Edmund never admits the truth of the queen's death-bed confession that he has wronged Edward I. The fall of the

curtain in Much Ado About Nothing leaves Don John the prisoner of Don Pedro. The elder Goldings, outwitted and helpless, pass from the stage, determined never to love again. The Duke, in Women Beware Women, though repentant for his past, marries in opposition to the Cardinal's wish, and the uncharitable Cardinal remains unchanged in his attitude. The close of The City Madam sees the Frugals unreconciled, although Sir John promises mercy if Luke will ever repent.

In spite of the foregoing exceptions the Elizabethan playwrights early manifest a fondness for reconciliation--a tendency which grows increasingly strong with the advent of the tragi-comedy. Popular taste favored easy forgiveness and conversion of character. The tendency which Arthur Symonds¹ finds in Massinger--an aversion to a tragic ending, even where tragic action seems to demand it--often appears in his contemporaries as well. But reconciliation cannot be limited entirely to the Stuart period nor to one particular type of play--the tragi-comedy--for it enters, to a degree, into some of the earliest Elizabethan plays and into tragedies like The Rape of

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¹ Symons, Studies in the Elizabethan Drama, p. 174

Lucrece, Titus Andronicus, and King Lear.

The use of reconciliation during the first decade and a half of our period is comparatively rare. It is strangely limited to chronicle plays and tragedies; but it is episodic in character and never a factor in the denouement. The estrangement in each case is of rather short duration, and the reconciliation is only a minor incident in a long chain of events concerned primarily with the downfall of the tragic hero. Edward, in 3 Henry VI, forgives his brother George's temporary desertion to Warwick, and Kent forsakes the nobles in the hope of saving Edward II. Titus Andronicus accedes to the wishes of Marcus, and the Tarquins weaken before the pleadings of their mother. Reconciliation appears in two later tragedies, but for only a few flashing seconds. Edmund, in King Lear, repents and wins forgiveness--but too late to avert tragedy. Rollo, the "bloody brother", agrees to a truce with Otto, but immediately violates his promise and continues plotting his rival's death.

Infinitely more important in our drama than episodic reconciliation, is the reconciliation that opens possibilities for the unraveling of plots. As You Like It, at the very dawn of the seventeenth century, ushers into our field a long line of comedies and

tragi-comedies whose happy endings are dependent on the reconciliation of brothers.

In a few plays a third person intercedes and re-establishes peace. In The Maid of Honour the Duchess of Sienna persuades the king to take the independent and disloyal Bertoldo back into favor. Miramont, in The Elder Brother, and Prospero, happy in their own reconciliations, both unite other brothers who have been alienated. In several more dramas harmony seems to be the result of the force of circumstances. Frederick, the usurper in A Wife for a Month, repents only when the castle bell proclaims the return of King Alphonso and thereby sounds his own ruin. Lodwick, in Shirley's The Grateful Servant, kneels to the duke and confesses his wrongs only after he has fallen into the snare of trickery laid by his governor. But ordinarily the return to friendly relations is initiated by the estranged brothers themselves.

Young Loveless, of The Scornful Lady, needs no intercessor when he is disturbed in his merrymaking, for his elder brother forgives almost too readily. Prospero offers his usurper forgiveness, although he demands the restoration of his dukedom. Fernando, in Shirley's The Brothers, is overcome with shame when he learns that his apparent disinheritance was only a scheme for testing

him. Seleucus, in The Coronation, can well afford to be generous when he realizes his ambition and learns that he is the rightful king; and Arcadius can as readily accept his overtures for peace, since he (how unlike our other younger brothers!) resigns the throne joyfully. He feels,

The world's too poor to bribe me. . .
Titles may set a glass upon our name;
But virtue only is the soul to fame.¹

When he reaches the height of favor with the Queen of Corinth, Euphanes offers Crates his friendship (poverty and the fear of being a burden had kept him silent before), and pays him the homage due to an elder brother. Crates, who had not wept for thirty years, is strangely moved and magnanimously admits,

Full well knew Nature thou wert
fitter far
To be a ruler o'er me than a
brother.²

Even more generous is Don Jamie, in The Spanish Curate, who overlooks Don Henrique's hostility and says gratefully,

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¹ Shirley, The Coronation, IV. iii. p. 522

² Fletcher, The Queen of Corinth, IV. iii. p. 63

All my wrongs forgot
I have a brother's love.¹

When he warns Henrique of the plot of his supposed wife against him, Henrique, like Crates, is moved.

I am too full
Of grief, and shame to speak!
but what I'll do
Shall to the world proclaim my
penitence.²

He is as good as his word, and, in spite of having resorted to dishonorable means to prevent making Jamie his heir, offers to share his estate with him.

Sometimes an unexpected circumstance breaks down a brother's resentment or leads to a definite conversion. Hearing that his brother's life is in danger, Shamont, in Nice Valour, is torn by conflicting emotions; but in the end he is almost involuntarily ruled by love and hurries to the rescue. Orlando faces a similar struggle when he finds a lioness threatening the life of Oliver as he lies sleeping. Twice he turns away; but nature calls him back, and he battles for his brother's life. Frederick, of the

.....
¹ Fletcher and Massinger, The Spanish Curate, V. iii. p. 139

² Ibid., V. iii. p. 143

same play, assembles forces to kill the banished duke, but on the edge of the wood a religious man converts him and turns him away from his enterprise. After he bequeaths the crown to his brother and restores the lands of the exiles, he retires to a monastery to atone for the past. In The Grateful Servant the brother and the former governor of Lodwick deliberately plot his conversion and succeed in their scheme.

The happy endings of the plays under consideration in this chapter are perhaps less convincing than the tragic. Forgiveness comes almost too easily. Seldom does one brother--at least in a comedy--suffer more at the hands of a second than does Don Jamie, and yet none pardons so freely. He desires no reward for proving to Don Henrique that he is being cozened but assures him,

To have done you this service, is
to me
A fair inheritance.¹

In contrast to Sextus' flaunting his relentlessness and Abrahen's scoffing at Abilqualit's offered chance for repentance, the brothers of our comedies and tragi-comedies

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¹ Fletcher and Massinger, The Spanish Curate, V. iii. p. 141

are almost universally repentant. None shows the intensity of remorse, however, that Ferdinand, one of the torturers of the Duchess of Malfi in Webster's tragedy, shows; and often they seem to repent--as they forgive--too readily. The King of Spain regrets his lust and Don John his ambition. We are glad, also, to find our sole unfaithful lovers--Bertoldo and Arcadius--repentant for their inconstancy. Although the remorse of our brothers sometimes fails to ring true, even in the decadent years of Elizabethan drama deeds support words, and we rejoice when Bertoldo, the Knight of Malta, in The Maid of Honour, for example, redeems his honor by reassuming the vows of his order.

CHAPTER VII: CONCLUSION

As we glance back over the field of our present study, we catch a panoramic view of the Tudor and the Stuart stage stretching from 1587 to 1642--a span of fifty-five years. A motley throng of characters passes over that stage and lives for us in the pages of some nine hundred extant plays.

Our search through the surviving Elizabethan dramas reveals almost a hundred that include brothers in their dramatis personae. When we study the relationships existing between the various brothers in these plays, we find that many of them involve no contrast, or too slight an element of contrast to warrant consideration. Sometimes the character of one or of both brothers is not developed. At other times the brothers enter the stage for a short time only and are never thrown into juxtaposition. The eldest brother in Middleton's The Mayor of Queensborough is killed early in the play, while the younger brothers (who are not distinguished) are introduced only in the last scene. The youths in Heywood's The Four Prentises of

London are never clearly distinguished and dispute only when they are unknown to each other. Each of the Staffords in 2 Henry VI opposes the rebels, and the brothers in Fletcher's The Mad Lover and Peele's The Battle of Alcazar work for each other's interests. The brothers in Thierry and Theodoret, a tragedy by Beaumont and Fletcher, are equally admirable, and a brief opposition ends with their recognition of each other. The character of the brothers in Kyd's Soliman and Persida is hardly suggested before they are killed. Nevertheless, when we notice that the one seems to be frank and the other given to flattery, and that they take opposite sides in advising Soliman, we recognize a kinship to the plays of our study.

After eliminating the dramas employing no contrast or only doubtful difference, we still have the fifty-three that we have discussed as illustrating the significance of fraternal contrast on the Elizabethan stage. Nine of these plays (largely from the earlier part of the period) contain more than one set of brothers opposite in character. Almost twice as many more include two sets or more; but, again, we discover that some brothers rarely appear on the stage, others never reveal their characteristics clearly, and still others resemble each other closely. An interesting variation of our theme is

seen in two plays which contrast pairs of brothers instead of individuals. In The Massacre at Paris the diabolical Duke of Guise and his scarcely less diabolical brothers oppose the God-fearing King of Navarre and the Prince of Conde; and the virtuous sons of Titus Andronicus are set against the barbarous sons of Tamora.

Once initiated into the drama of the period, fraternal contrast continues to be used continuously until the closing of the theaters. It matters not whether we study the stage under the leadership of Shakespeare, Fletcher, or Shirley; the hypocrite, the coward, and the trifler ever clash with their fraternal opposites. Humility, gentleness, and unselfishness are as likely to throw pride, harshness, and selfishness into relief in one part of the period as in another. The desire for wealth creates discord early as well as late. The ambitious younger brother, ushered in by Marlowe in 1 Tamburlaine, fights for a throne in chronicle plays and tragedies until the advent of Fletcher, when he transfers his struggle to comedies and tragi-comedies; but we never lose sight of this type of character.

The handling of the aspirant to the throne suggests that although brotherly dissensions are utilized at all times indifferently, dramatists vary the theme according to the prevailing characteristics of the period in which

they write. Hence, the pages of the chronicle history, which springs into prominence under the supremacy of Marlowe and reaches its heyday under that of Shakespeare, contain the patriot, whose loyalty to his country causes strife with his traitor brother. But he makes his exit with the disappearance of the chronicle play, and Jonson's "type" characters institute a new vogue. Instead of the well-rounded brother of Shakespeare's day, we meet the soldier and the scholar, for example. The years of Jonson's domination, 1603-1611, also witness the rise of certain traits of character that have appeared only intermittently before; cruelty, cleverness, and licentiousness come to stay. Fraternal discord springs from jealousy and romantic love with increasing frequency.

The emergence of Fletcher into the dramatic world shortly follows the death of Elizabeth and the change to a new and more corrupt social order. The shallowness and frivolity that mark the court manners of the time leave their impression on the relationship of brothers as well as on the drama as a whole. Continuing the tradition of the Jonsonian "type", the spendthrift and the gallant strut across the stage. The unfilial son ridicules his filial brother, and brother begins to grow suspicious of brother. Loyalty to an individual replaces loyalty to country. The faithful lover is called into being with

the adoption of amorous love as practically the sole dramatic motive. The tyrant becomes increasingly popular, and intrigue flourishes as it never has before. At the demand of a society having an aversion for seriousness, the ambitious younger brother begins to appear in comedy, and reconciliation forms the basis of the denouement. Here, as in all else, Fletcher is the master of Shirley, who continues, largely, the tendencies originated by his predecessor.

When we take the count of the playwrights who utilize the fraternal relation of contrast during the fifty-five years of our period, we reach a total of fifteen names (if we include Lodge, who collaborated with Greene in one play, and Rowley, who collaborated with Middleton in another). Of the so-called "major" Elizabethan dramatists only Lyly, Kyd, Ford, and Marston have contributed nothing to our study. Jonson offers us only one somewhat doubtful pair of brothers--the soldier and the scholar types--in his unsuccessful The Magnetic Lady. Greene and Lodge depict clear contrast in one play, A Looking Glass for London and England. Peele, Dekker, and Massinger are represented with two plays each, and Chapman, Heywood, and Middleton with three--a comparatively small proportion of their total number of plays and yet

sufficiently impressive to prove the value of fraternal strife as a dramatic motive. Tourneur introduces two sets of contrast into one of his two surviving dramas. Webster makes use of contrast in Appius and Virginia, as well as in the two tragedies, The White Devil and The Duchess of Malfi, on which his fame rests. Marlowe employs it in The Massacre at Paris, and also in three of the dramas that have raised him to his rank as the greatest of Shakespeare's predecessors. Ten plays of the Beaumont and Fletcher group and six of Shirley depend, in large part, on brotherly discord. Were any evidence lacking to indicate the significance of our motive in the drama of the age, we should find it in the seventeen sets of brothers included in twelve plays of Shakespeare, the master spirit of things dramatic.

A more careful glance at the playwrights and the groups in which they range themselves reveals a preponderance of tragic outcomes of struggles between brothers as they are handled by the predecessors of Shakespeare; but the authors seldom use the same motive for strife. Faint beginnings of intrigue can be detected in Peele's David and Bethsabe and in Edward I. Marlowe and Peele portray only brothers who belong to the nobility--in contrast to Greene, who draws for us our only picture of extreme

poverty. Marlowe's favorite type of brother--the inefficient king--encourages the entrance of the aspiring younger brother, who comes to stay as the most popular figure of the age.

Shakespeare follows Marlowe in drawing upon the nobility or royalty for his characters. Most of his nobles, as might be expected, disagree over property or a throne, although a few are hostile because of love or jealousy. Hypocrisy and intrigue grow in prominence. The motive of reconciliation, which appears only once in the earlier period, is used episodically in Shakespeare's chronicle plays and begins its career in catastrophes in his romantic comedies.

The playwrights of the popular school turn from the exclusive use of dukes and kings and often portray brothers of the lower and middle classes of society. Middleton follows Dekker in the use of tradefolks; and in his Match Me in London Dekker depicts a ruthless king, imitative of the Fletcherian type originated in The Maid's Tragedy and duplicated later in A Wife for a Month. The brothers of Heywood's plays quarrel because of love and jealousy, while Dekker repeats the older motives of love of money and desire for a kingdom. The use of reconciliation recedes into the background as the number of tragic denouements of fraternal conflicts increases.

The scholarly school of dramatists is the most poorly represented in the present study, for Marston contributes nothing, and Jonson only one pair of middle class types in a late comedy of humors, imitative of his early successes. His influence had already extended to the gallant of such plays as Wit Without Money, The City Madam, and The Elder Brother. The brothers of Chapman's comedy All Fools resemble the Jonsonian "type", but those in the two tragedies belong to royal families and become embroiled in court intrigues centering around love, jealousy, and greed for power. Webster, who is related to the satirical school of Jonson, and Tourneur, whose name is associated with Webster's through their contributions to the tragedy of blood, continue the traditions of intrigues in circles of the nobility. Reconciliation fails to play a part in the tragedies of this group of playwrights. Here we meet the most tragic catastrophes of our entire field--catastrophes involving the death of all the brothers brought upon the stage. The tragedy is relieved in only two plays by the deepest of remorse on the part of Webster's Ferdinand and Tourneur's D'amville.

The dramatists of the decadence utilize fraternal contrast as the basis of their main plots more frequently than do any of their predecessors. Under the influence of Jonson's "humors" the middle class favorite of Nice Valour

and his soldier brother, for example, mingle freely with the nobles implicated in endless intrigues. Jealousy and revenge remain popular, and with the coming of Beaumont and Fletcher's tragi-comedy, reconciliation becomes almost universal. All of the dramatists (especially Massinger) introduce retirement to a monastery as a feature of repentance. Shirley, unlike his models, uses contrast only as an episode, or without conflict; but in the motives for quarrels, in the tendency toward happy endings, and in the introduction of the tyrant, disguise, and retirement to a monastery, he follows the traditions of earlier playwrights.

The various types of plays known to the Elizabethans are even more fully represented in our limited group of plays than are the dramatists of the period. What aggregation of a similar size would be likely to include so many curiosities? Here we find A Looking Glass for London and England, the last of the Biblical moralities; David and Bethsabe, the only extant example of the Biblical chronicle in Elizabethan drama; and St. Patrick for Ireland, a romantic miracle play, which, with its combination of the miracle, the chronicle history, and the tragi-comedy of intrigue, constitutes one of the most curious dramas in the latter part of the period.

The Rape of Lucrece is an odd mixture of tragedy and vaudeville, and, according to Arthur Symons, Troilus and Cressida is "the most tragic of all comedies and the most comic of all tragedies."¹ We can claim two conqueror plays and four tragi-comedies. Our seven chronicle histories range from Edward I, the crudest, to Henry IV, which marks the height of its kind. The tragedies, numbering fourteen, range from the improbable Bussy d'Ambois to the matchless King Lear. The comedies, which claim superiority in variety as in number, include the satirical play, the pastoral, the romantic comedy, and the comedy of manners.

Certain dramatic practices seem to become conventionalized according to the type of play in which they appear. We are most likely, for example, to meet the coward in the pages of tragi-comedies, and the trifler, the clever brother, and the faithful lover in those of comedies. The lower and middle classes of people are restricted almost entirely to comedies, as is the employment of disguise as a means of plot complications. Tragedies can claim the majority of the loyal and the lustful brothers

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¹ Symons, Studies in Elizabethan Drama, p. 147

and the unfilial sons. Suspicion is divided, largely, between tragedies and tragi-comedies; while hypocrisy, bravery, and gentleness play their parts in chronicles and tragedies. And noble and royal brothers act indifferently in chronicles, tragi-comedies, and tragedies.

Our final generalizations will concern the contrasts themselves. In an overwhelming majority of cases the playwrights are interested in moral contrast only. Tourneur stands alone in selecting a physical basis for the distinction between the brothers of a rather insignificant pair in The Atheist's Tragedy. Purely mental differences are almost as rare. Our best example, no doubt, is that of the Goldings--Anthony, Ferdinand, and Frank--in The Fair Maid of the Exchange. We forget moral values as we watch Frank's ingenuity in outwitting his gullible brothers. The distinction between the brothers in All Fools is largely, though not entirely, mental; the cleverness of Rinaldo is emphasized by the mediocrity of Fortunio. A similar contrast differentiates the Touchwoods in A Chaste Maid of Cheapside, but our interest often shifts to their more boldly drawn moral differences. The slow comprehension of Alonzo de Piracquo in The Changeling accentuates the alertness of Tomaso. The trustfulness of the admirable brothers of Richard III and Much Ado About

Nothing sets off the cunning of the villains.

Otherwise the fraternal differences of our plays rest almost exclusively on moral foundations.

Certain practices in the use of the admirable brother and his opposite seem to have become conventionalized. On the whole, dramatists favor the elder brother by portraying him as the more admirable of a pair in thirty-three cases, while the admirable younger brother can boast of only twenty-six. At times it is difficult to decide which of two brothers deserves the greater share of our admiration, especially when good and bad traits are intermingled. Thus, the bravery and nobility of Titus Andronicus outweigh his bloodthirstiness, and the cleverness of the Elder Touchwood often lures us into forgetting his licentiousness. Leaving the doubtful cases out of consideration and limiting ourselves to the familiar brothers that we speak of as the "good" and the "bad", we find the older brother gaining in advantage and outnumbering the younger almost two to one. Peele and Greene espouse the cause of the younger brother; and Dekker, Chapman, Tourneur, and Webster as consistently prefer the elder. Our other dramatists favor one as freely as the other.

Bound though they may often be by certain conventions, the Elizabethan playwrights give expression to their innate

love for variety and freedom by contrasting an almost endless array of traits in the brothers of their choice, and interest us through their infinite complexity of character development. Again, we admit, they have vindicated their claim to the first place in the history of the English drama.

In closing, we can do no better than to say with Schelling,

Our task is complete, our journey at an end. This land of Elizabethan drama is a delightful land to dwell in and worthy the traversing of many leagues to see. But as with other lands, the tourist can become little acquainted with it; and it must remain least known to him who hears only the empty echoes of report. For the sojourner here is the fullness of life, for this old drama, like the old London in which it thrived, contains in itself the epitome of Elizabethan England and much besides. There were streets in old London which were as commonplace and dreary as the streets of to-day: we can avoid them on our return. There were localities in the old city which the prudent and the cleanly avoided: there are such spots in the old drama. But there were likewise in old London many noble palaces and structures of beauty, quaint gardens, highways thronged with cheerful and engaging people, and dark, crooked byways in the threading of which the venturesome or those happily yet a little superstitious might experience strange thrills of terror and delight. Such, too, is Elizabethan

drama, for here can be beheld in the pomp in which they lived many stately kings and queens, and noble folk whose troubled or heroic lives fret and adorn the annals of time. Here are simple tales of lovers and of parents and children who were lost and found, of country mirth and glee with the hearty humors of the city street, the tavern, and the market-place. Thither adventurers return to recount strange stories of land and sea and tell of deeds of daring and of guile, of devotion, magnanimity, intrigue, revenge, and deviltry. . . Elizabethan drama was potent in its time because it expressed to the full the bewildering complexities of Elizabethan life; because, in short, it was a great national utterance. Elizabethan drama continues vital and effective to move us to-day because it combines with essential truth efficient artistry; because it presents life to us hopefully, not cynically nor pessimistically, and possesses, as few literatures have ever possessed, the power to disclose the world as it is and simultaneously guide the delighted reader to a realization of that world transfigured by the magic of poetry.¹

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¹ Schelling, Elizabethan Drama, Vol. II, pp. 429-30

APPENDIX

Plays Containing Fraternal Contrast

Beaumont, Francis, and Fletcher, John.

Bloody Brother, The (?)*

Maid's Tragedy, The

Nice Valour (?)

Scornful Lady, The

Chapman, George.

All Fools

Bussy d'Ambois

Revenge for Honour

Dekker, Thomas.

Match Me in London

Old Fortunatus

Fletcher, John.

Queen of Corinth, The

Wife for a Month, A

Wit Without Money

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* The interrogation indicates the authorship is in doubt.

Fletcher, John, and Massinger, Philip.

Custom of the Country, The (?)

Elder Brother, The (?)

Spanish Curate, The (?)

Greene, Robert, and Lodge, Thomas.

Looking Glass for London
and England, A

Heywood, Thomas.

2 Edward IV

Fair Maid of the Exchange,
The

Rape of Lucrece, The

Jonson, Ben.

Magnetic Lady, The

Marlowe, Christopher.

Edward II

Massacre at Paris, The

1 Tamburlaine

2 Tamburlaine

Massinger, Philip.

City Madam, The

Maid of Honor, The

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Chaste Maid of Cheapside, A
Women Beware Women

Middleton, Thomas, and Rowley, William.

Changeling, The

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